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Australian beauty on the world stage
BOLD NEW SEASON
Meeting Marc Jacobs
The 90s Supers return
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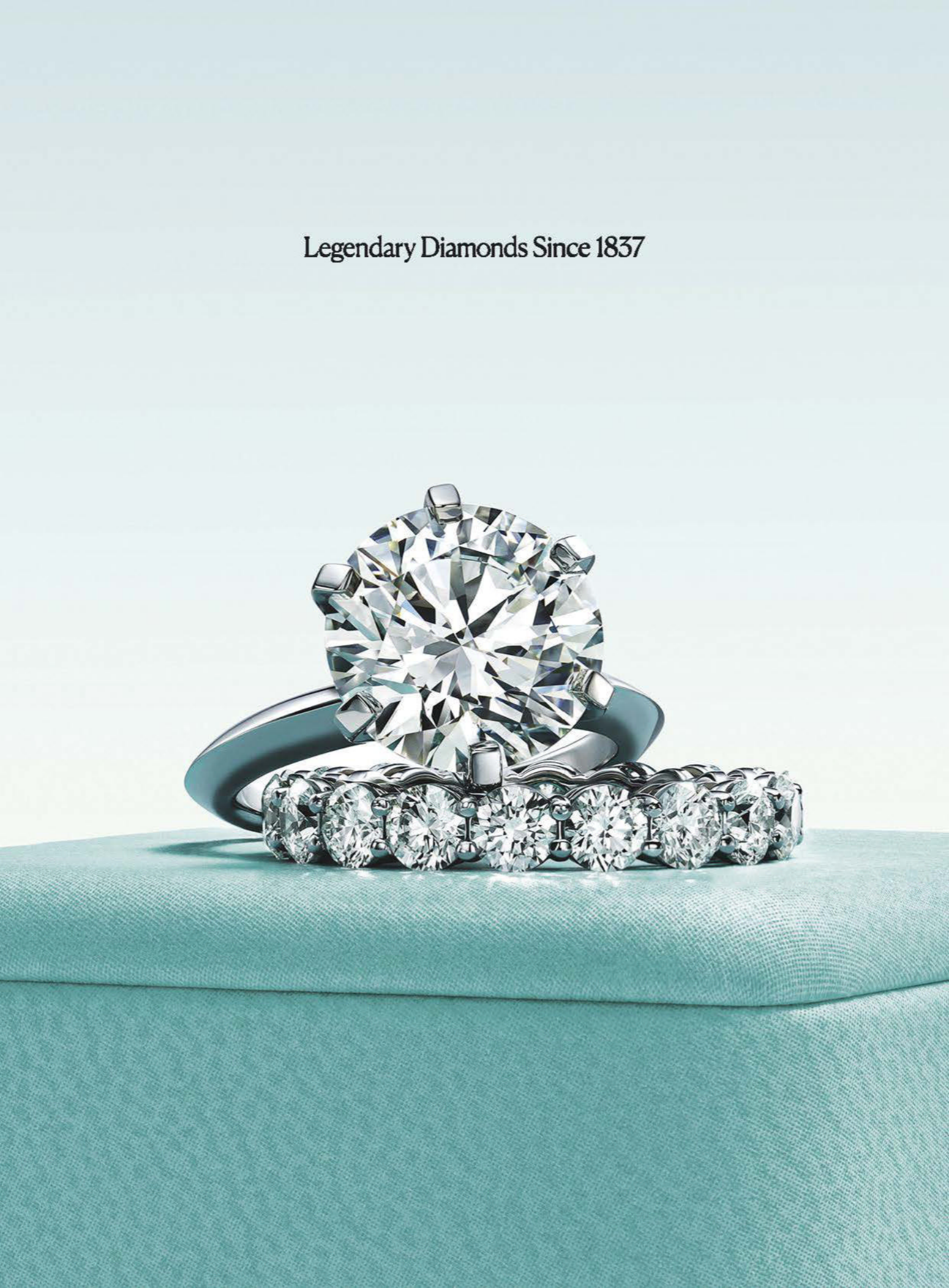

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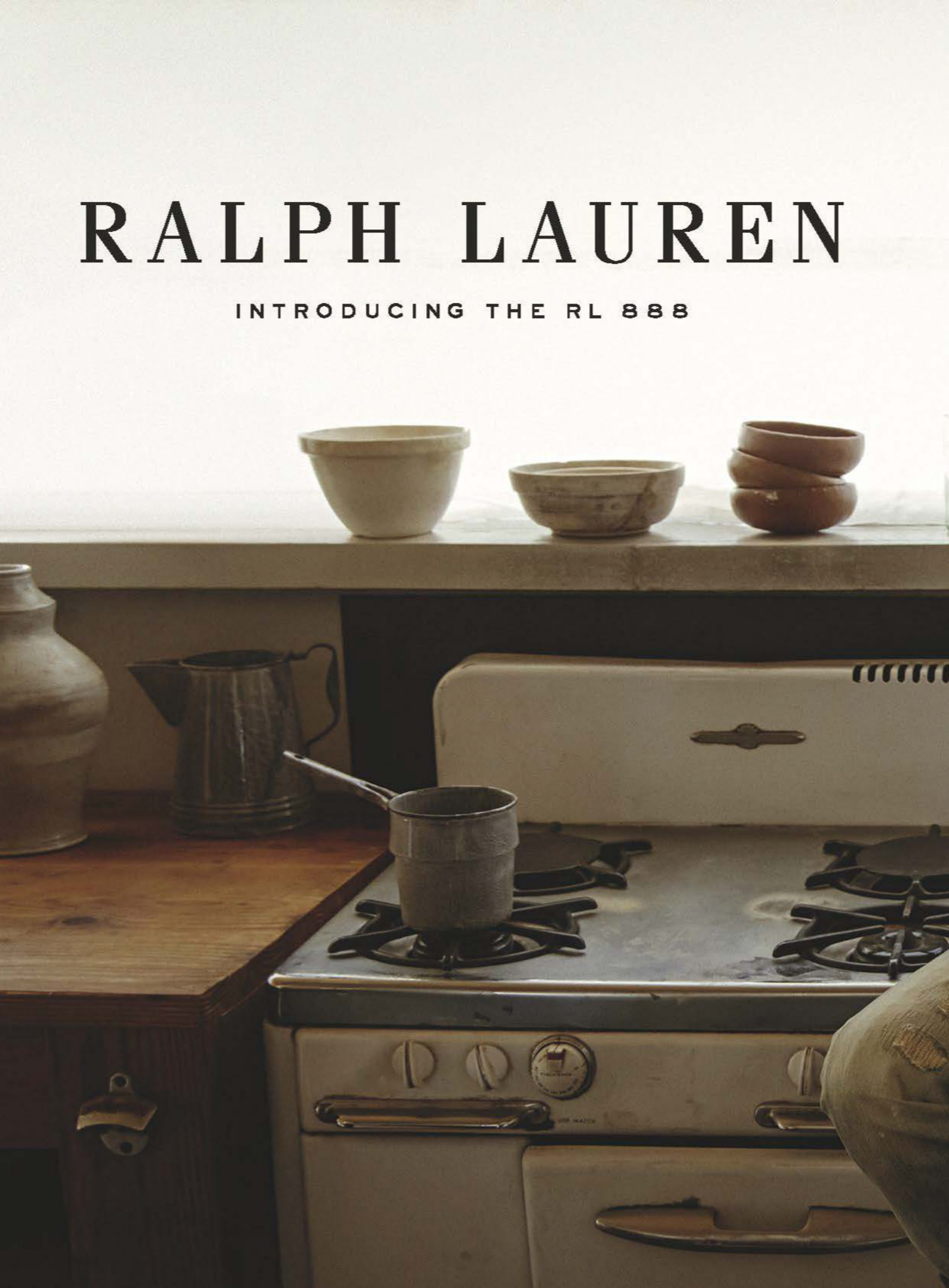

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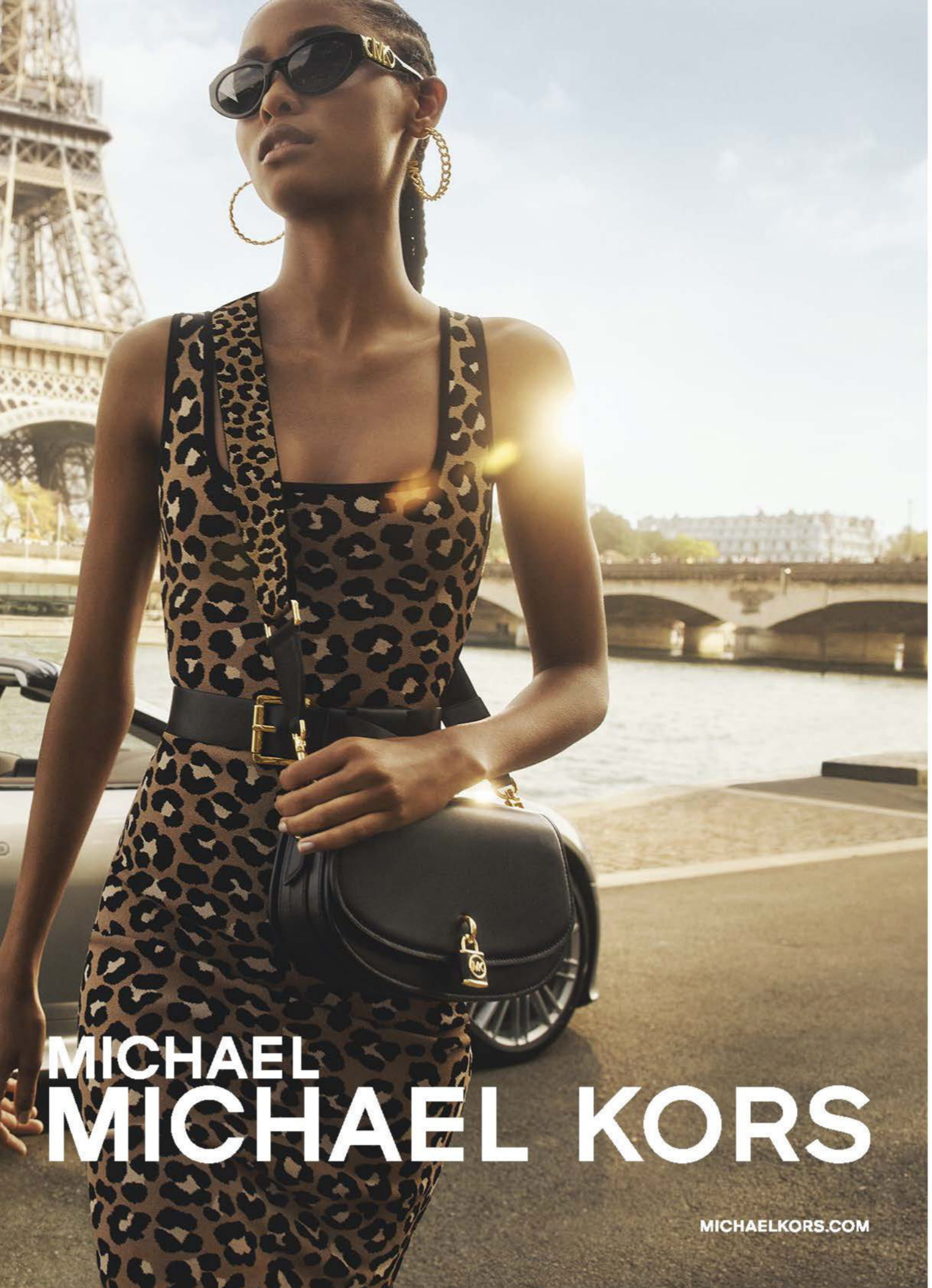
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# September 2023

# VOGUE AUSTRALIA

## On the cover

Tarlisa Gaykamangu wears MIU MIU dresses and tights. CARTIER ring.

**Stylist**: Petta Chua
**Photographer**: Robbie Fimmano
**Hair**: Daren Borthwick
**Make-up**: Stoj Bulic
**Manicure:** Cindy Vellis
**Set design:** Mariska Lowri

Aboriginal and Torres Strait Islander people should be aware that this issue contains images and names of people who have passed.


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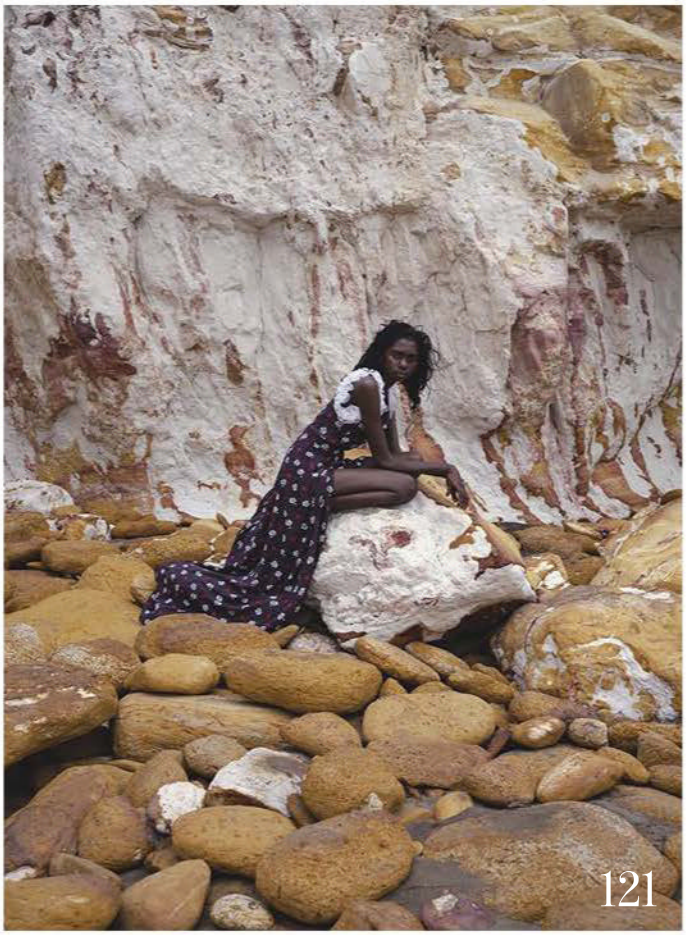

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JAMES GILES, MAX PAPENDIECK

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# Editor's letter

DARREN McDONALD

Fashion runways are, more than ever, a place of diversity, and yet it is rare that Indigenous Australians have been front and centre on the world stage.

It was an incredible moment earlier this year when I first saw Tarlisa Gaykamangu striding so purposefully and monumentally for Bottega Veneta in Milan. She stood out for her stature, poise and presence. Tarlisa is from a community in Yurruwi, in Arnhem Land, and that was her first job in the fashion world and therefore her first casting in a show. It was a memorable and a significant achievement. (See page 132.)

Choosing who will be on the cover is one of the best parts of being a *Vogue* editor. It's an opportunity to showcase not only established models, actors and musicians but introduce new faces, and in Tarlisa's case, a chance to celebrate upcoming First Nations talent. This was Tarlisa's first *Vogue* cover, but she has so many opportunities ahead, as does Bangardidjan model Cindy Rostron, who we have worked with before and featured on our May 2022 cover. We watch closely as she continues to build her career both in fashion and as a ranger caring for Country back home. (See page 121).

This issue celebrates strong spirits and leans into fascinating voices. We spoke exclusively with Marc Jacobs who is the definition of unbridled brilliance – a truly independent thinker, rule breaker and pioneer. (See page 164.) My first Marc Jacobs show was the legendary spring/summer '08 collection in New York when we all waited for more than two hours for it to begin. He was condemned by numerous editors, but cut to next season and Marc started precisely on time. Many missed that show and since then everyone has turned up promptly. The Marc Jacobs autumn/winter '23/'24 show lasted just three minutes – it was so clever and kept everyone on their toes. Just recently, the designer was on Instagram pasting up new-season billboards himself, brush in hand. Expect the unexpected … this resonates with us.

Louise Olsen is an Australian artist who we met in her studio on the eve of her new exhibition, *Manifestations*. Another first for me almost 20 years ago was styling her for a shoot alongside her husband Stephen Ormandy at their Dinosaur Designs studio in Sydney surrounded by bubbling resin. Since then, she has found her mesmerising painting voice, and it is brilliant. (See page 170.)

Among all these conversations is one with the original supermodels, Linda, Christy, Cindy and Naomi. (See page 150.) The thing that unites these women is not simply the power of their collective achievement, but that they all value family far more.

This September issue is, of course, a celebration of bold new fashion, but also, interesting, dynamic people with big hearts.

CHRISTINE CENTENERA Editor-in-Chief

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# Contributors

A new season of fashion and a celebration of First Nations talent, this issue harnessed the passion and skill of creatives who produced magic on our pages.

**MAX PAPENDIECK**

To accompany an exclusive interview with the one and only Marc Jacobs (see page 164), photographer Max Papendieck captured model Lulu Wood in a series of styles from the designer's new autumn/winter '23/'24 collection. "We had a great time shooting this story and I believe that shows in the final images," says Papendieck of his time on set. "Our goal creatively was to capture the essence of the Marc Jacobs collection while staying true to its brand identity." When quizzed on his own personal highlight from the experience, Papendieck says working with *Vogue* Australia topped them all. "It makes me happy knowing that my parents can find a copy of my work at their local newsagency in Adelaide."

**ALISON VENESS**

"It was really great talking to Marc Jacobs, we could have gone on forever," says *Vogue* visual director Alison Veness of her rare interview with the esteemed American fashion designer. "It was an honour as he is such an important creator. He is so philosophical, funny, nicely self-aware, kind and generous," she shares, reminiscing on her time spent at many of Jacobs' early shows in the 1990s. "Hopefully readers get a sense of Marc, as the story is presented as a conversation," Veness adds of the fashion feature from page 164. "I think you just want to hear his voice as it is so strong. Straight from the source."

**ALICE BIRRELL**

*Vogue*'s fashion features director Alice Birrell was tasked with interviewing breakout Yolngu model Tarlisa Gaykamangu in honour of her first ever cover shoot. "She has a presence that strikes you down immediately; totally arresting, and unlike anyone else in the room. That electric combination of being a regular 22-year-old in one moment and then activating that innate poise is unmissable," Birrell says of the experience, which she best describes as both a privilege and a joy. "I hope we can keep celebrating the depth of talent in our own country, its uniqueness, and sing its praises to the rest of the world – because they're taking notice," she adds.

**ANNE U**

Artist Anne U drove all the way from Melbourne to Sydney in order to deliver a series of hand-sculpted ceramics, which would go on to feature in Yolngu model Tarlisa Gaykamangu's captivating cover shoot. "The works embody abstract memories of dream imagery and were intuitively formed to reveal the most primal layers of the unconscious psyche," says U, who adds that her designs also double as both artworks and functional pieces of furniture. "I am so grateful for how fashion opened the door to early creative expression for me, and to have my works appear in *Vogue* is quite surreal."

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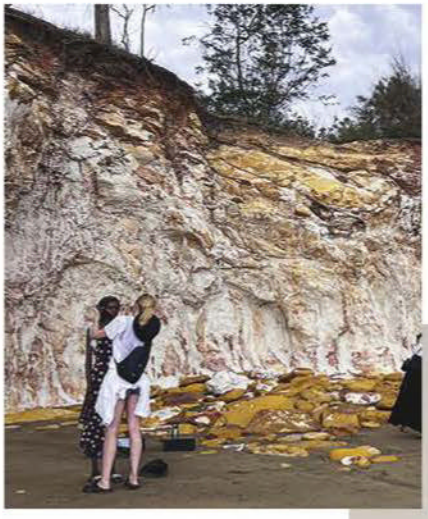
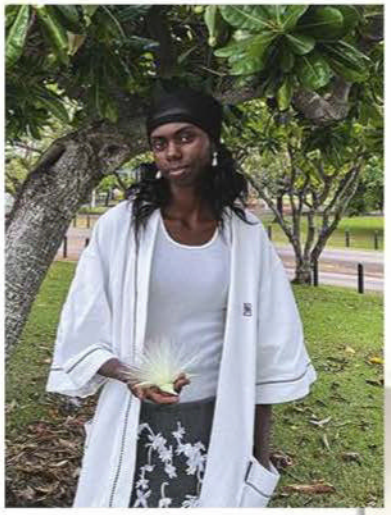


Tarlisa Gaykamangu trying on different looks on set (and below).



**Top left**: Creative Sophie Roberts at work. **Above**: Cindy Rostron on location near the sea. **Left**: checking the light with Tarlisa and (centre), in a look by Louis Vuitton with a ceramic artwork by Anne U. **Far left**: Cindy in Darwin.

# New wave

## First Nations models Tarlisa Gaykamangu and Cindy Rostron front two of this issue's most compelling features captured in-studio and against the sublime backdrop of the Northern Territory.

This September, *Vogue* Australia highlights two trailblazing young First Nations models: Rembarrnga Dalabon woman Cindy Rostron, and Yolngu woman Tarlisa Gaykamangu, both wearing new-season looks from international labels and emerging local designers.

Rostron, who last fronted *Vogue* Australia in May 2022, returns for a fashion feature shot in a remote coastal location near Darwin. The small team on the day, which included senior fashion and market director Kaila Matthews, photographer James Giles and hair and make-up artist Sophie Roberts, drew inspiration from the natural setting but had to contend with a fast-rising king tide that saw them scramble to higher ground.

In Sydney, Gaykamangu was styled by contributing fashion director Petta Chua and photographed by Robbie Fimmano for her first-ever cover shoot from page 132. "Historically, the September issue is the most important fashion issue of the year, so a solo cover is something even a seasoned model may feel intimidated by, but Tarlisa was calm and centred," says senior producer, Charlotte Rose. "If she was nervous, it didn't show."

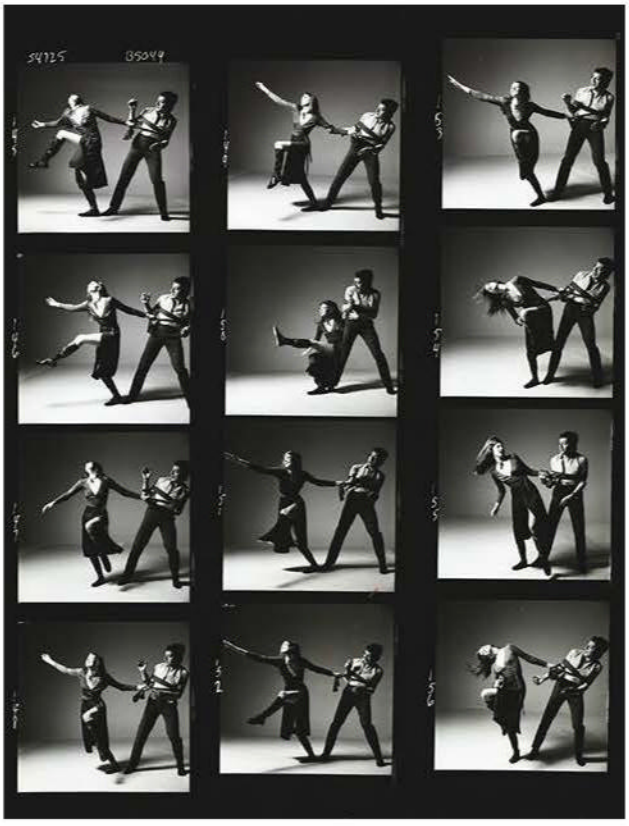
"Tarlisa was a dream to work with," adds fashion assistant Isabella Mamas. "I watched her debut for Bottega Veneta and thought she was incredible, so I was very excited to work with her. The room was full of laughs and I think Petta and Robbie gave great direction to Tarlisa. It was wonderful to watch."

WORDS: ANGELICA XIDIAS

JANE BIRKIN 1946-2023

# Forever Jane

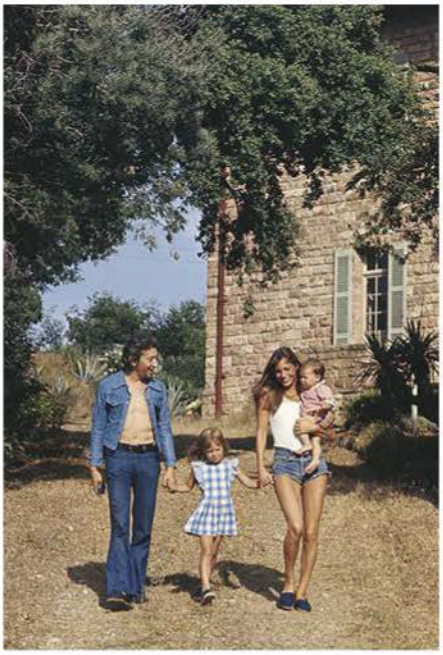
We honour the monumental Jane Birkin – actress, model, accidental icon – as Robin Muir, fashion historian and former picture editor at British *Vogue*, recollects her innate style that will eternally captivate.



Jane Birkin is certainly well represented in the *Vogue* archives here in London – from David Bailey in the 1960s to Corinne Day in the 2000s. Despite many appearances in the magazine, she was not in the slightest bit confined to the world of fashion. She was an actress first and always, but became something of a cultural icon, rather against her better judgement or indeed her expectations, on both sides of the Channel. In fact, it rather alarmed her. I think she belongs to that enviable minority of *Vogue* icons in that she never expected to be celebrated for her looks, because never for one moment did she realise just how beautiful she was. You could swamp her in a pair of outsize clown's pyjamas with pompoms … and she'd still look utterly … right. The key, of course, apart from affecting a nonchalance with the world of fashion, was to keep it utterly simple. She was never overdressed or fussy, she just looked effortlessly chic. As we all know, a lot of effort goes into "effortless", but you never got the impression that she cared in the slightest; her style was in-built. More of a French sensibility, than an English one.

Her daughter Lou Doillon, quite the coolest person in the world, once bought an Alberta Ferretti dress for the Cannes red carpet because her mum said the stuff there was pretty cool. Which left us all thinking she must literally be the only girl in the world to actually listen to their mother's advice.

As his career was winding down, Helmut Newton said that there were two people left in the world that he was desperate to photograph. They'd sat for him years before, but he always felt they had remained somehow elusive. Perhaps now that they were older: Vanessa Redgrave and Jane Birkin – both, come to think of it, with parts in *Blow Up* (1966) – and could we at *Vogue* help make it happen? We were able to get him to Vanessa Redgrave for a terrific portrait and I got hold of Jane in London and she laughed and said of course she'd do it for Helmut … anything for Helmut. And, of course, it never happened. She remained as elusive, as Helmut really knew deep down she would be. Because she always was."



**Clockwise from top left**: Jane Birkin in 1970; with partner Serge Gainsbourg in outtakes from a *Vogue* June 1970 shoot by Bert Stern; the couple with daughters Kate (left) and Charlotte in France, 1972.

ALAMY, GETTY IMAGES, BERT STERN

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# Statement of intent

The autumn/winter ’23/’24 season opened like designers meant it: in hot pursuit of purposeful clothing, they powered new directions – from decisive essentials to potent glamour. Dress with distinction. By Alice Birrell.

**COLLAGE AUGUSTYNKA**

What is the reason for getting dressed today? After an avalanche of indulgently frivolous fripperies – the glut of party looks and wild creative wanderings – the leading design minds tightened up and got down to business. Powered by deep thinking and clear intentions, autumn/winter ’23/’24 was the season of making with something in mind: clothes that can carry us in the real world, can tap into emotion, create a specific mood.

Using their preternatural insight, following instincts, they divined that we want wearable, desirable pieces to hang in a wardrobe. For some that meant a return to house DNA, others responded to how we’re living now and moulded their output to fit. Being in touch with what’s real propelled Miuccia Prada, someone who has always centred women’s realities. This season, as ever with her work, now co-authored by Raf Simons, sings out with a vital contemporary relevance. “Mainly what I care about now is to give importance to what is modest, to value modest jobs, simple jobs, and not only extreme beauty or glamour,” Mrs Prada said.

This sentiment signalled the great coming-back-down-to-earth of us all post, post-pandemic blowouts (fashion’s sequin-, frill- and fur-festooned bender could only last so long).

Yes, they are things we put on our body, but there’s a profundity to a sublimely tailored black blazer when it comes along for the ride that is life.

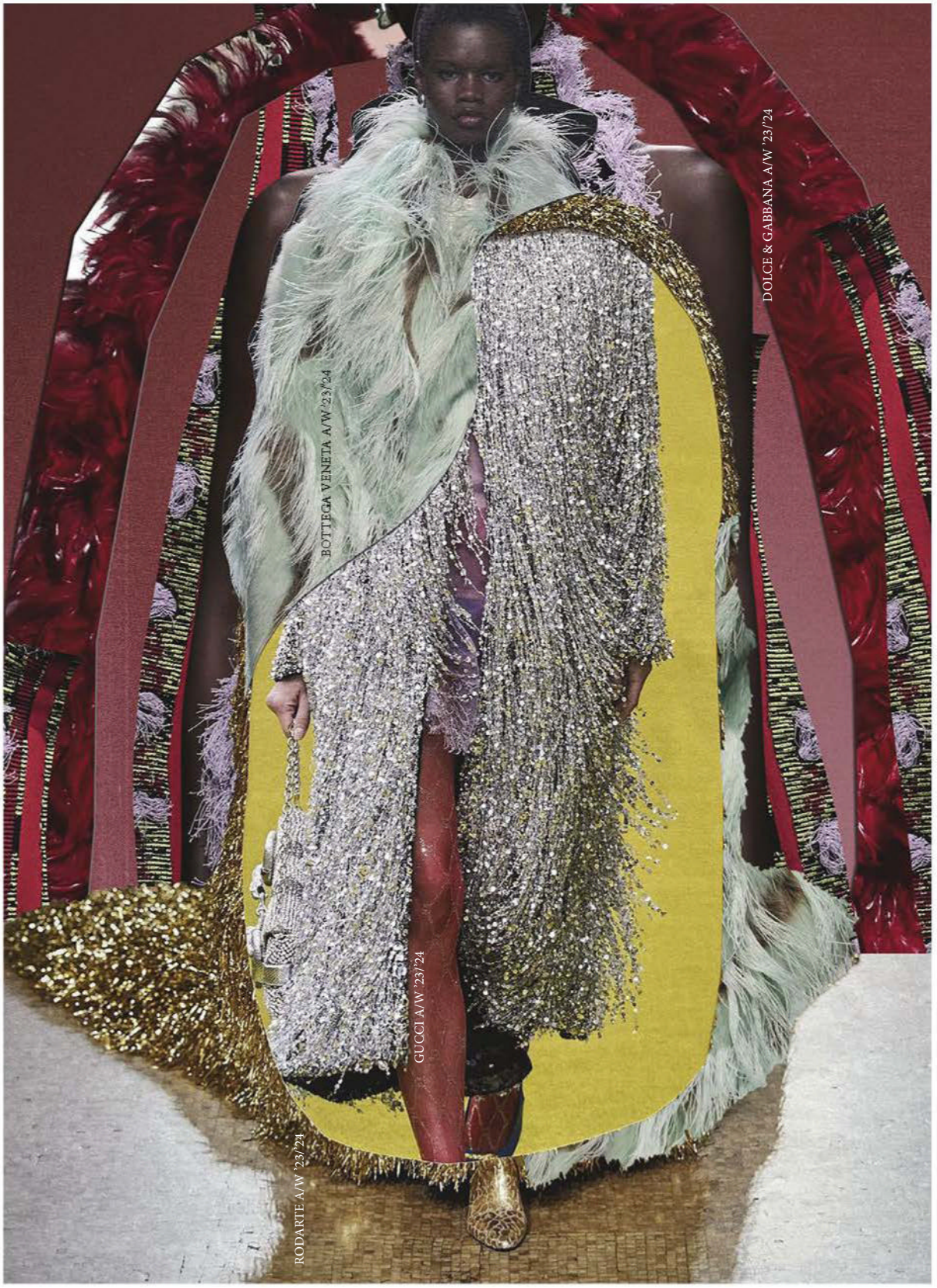
Cognisant of the impact of their clothes – that an output can shape a quick impression, a day, the feeling of the wearer – designers wove care into each piece and, refreshingly, re-examined modern codes of dress. Nicolas Ghesquière, fashion lodestar, put a finger to the wind and asked ‘What is French style?’ Maria Grazia Chiuri rendered in full-skirted glory another compelling vision of contemporary womanhood. The results were compelling but, crucially, wearable.

Set an intention, get dressed. →

## To be real

"The beauty of care, of love, of reality." – *Miuccia Prada and Raf Simons*

We'll level with you: the most-worn clothes aren't complex. Designers, with newfound humility, embraced the everyday without tricked-up distractions: tanks, T-shirts, trenches styled for life with jumpers knotted over shoulders (Gucci), bags slung across body (Hermès), hoodies layered for the grocery run (Miu Miu). Cut well, crafted with care, clothing that moves to the rhythm of the street moves us.




## Surface dressing

"Antidote to that mass feeling." – *Daniel Roseberry*

A fabric that sways while walking, tufted marabou that wafts through the air and fringing for sashaying created an aura around the body this season. Designers shifted from tight and short party looks to movement through texture crafted with couture-like attention to detail to give a more graceful levity.

# Night vision

**"I wanted to do something earnest, and more formal and more deliberate. I kept thinking of the word exquisite." – *Rick Owens***

Teasing out the languid spirit of late night, designers whittled eveningwear down to forms so precise they were almost severe in their focused elegance. Without a skerrick of irony, these were for serious evening follies but made with such concision to read pure style of the Parisian tradition. Graceful, not grandiose, sincere not snooty, in draped exquisite form.

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## Soft core

**"I wanted to use fabrics that existed without thinking about making proper patterns, just basic patterns, free." – *Rei Kawakubo***

Sometimes it can feel the only domain we have control over is immediate, so why not create a soft interface between our bodies and the world? Invitingly padded, inflated and plush textures complemented chubby coats, bulbous forms with softness at their heart. Strangely reassuring and plain enticing, sartorial versions of a soft pillow.

# Magical thinking

"A surreal, cloudy, arsenic-induced dream." – *Erdem Moralioglu*

Siouxsie Sioux-inspired dark fairies, doomed damsels, pagan wanderers – from Rodarte to Erdem and the high priestess of dark delights Simone Rocha, a moody magic was summoned. Swirling midnight taffeta, cobweb mélange knits and trumpet sleeves befitting Stevie Nicks are calling us to surrender to ritual and romance. Broodingly intoxicating escapism.

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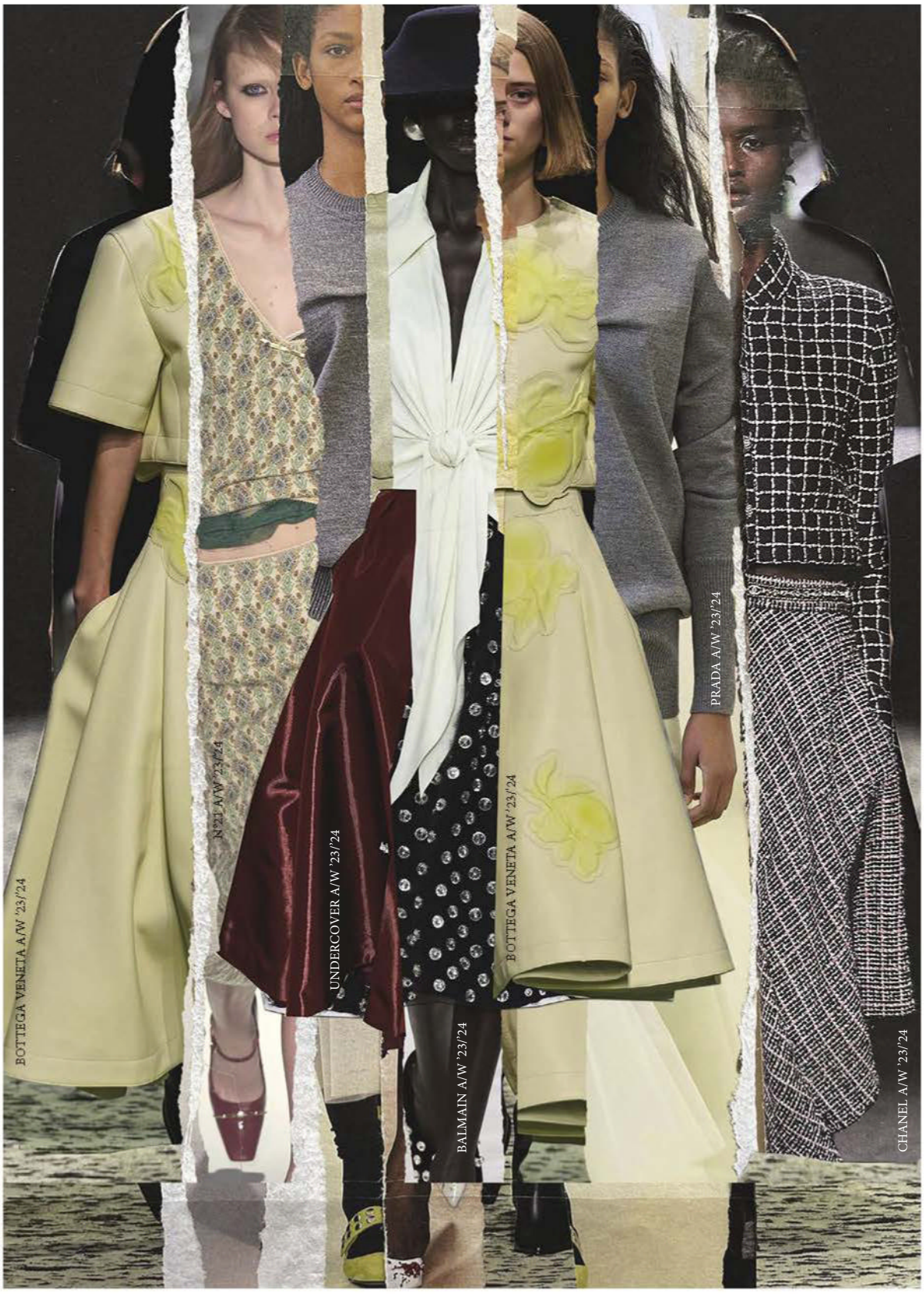
## Long live the classics

"The art of clothes" – *Demna*

One of the many ways to read an opening salvo of nearly 20 all-black suits as at Balenciaga? A rejoinder to social media disposability and a return to real dressing with substance and quality. Pieces looked made to last out a lifetime, and then some. The embedded knowledge and mastery of major houses' ateliers whispered itself in sleeves falling just so, impeccable cuffs and collars. Time-transcendent tailoring.




## New ladylike codes

**"The ghost of fashion. The idea of the past and where we are now. Couture classicism meeting something which is new." – *Jonathan Anderson***

What are the parameters of modern womanhood? The new codes of femininity signal a subversiveness that borrows from history so it can be reframed. Fifties circle skirts and 40s cardigans shrugged off domesticity and became powerful ways to celebrate the female form at Dior, Prada and Balmain. The waists as centre, full hips – who wants to fit in with the boys anyway?

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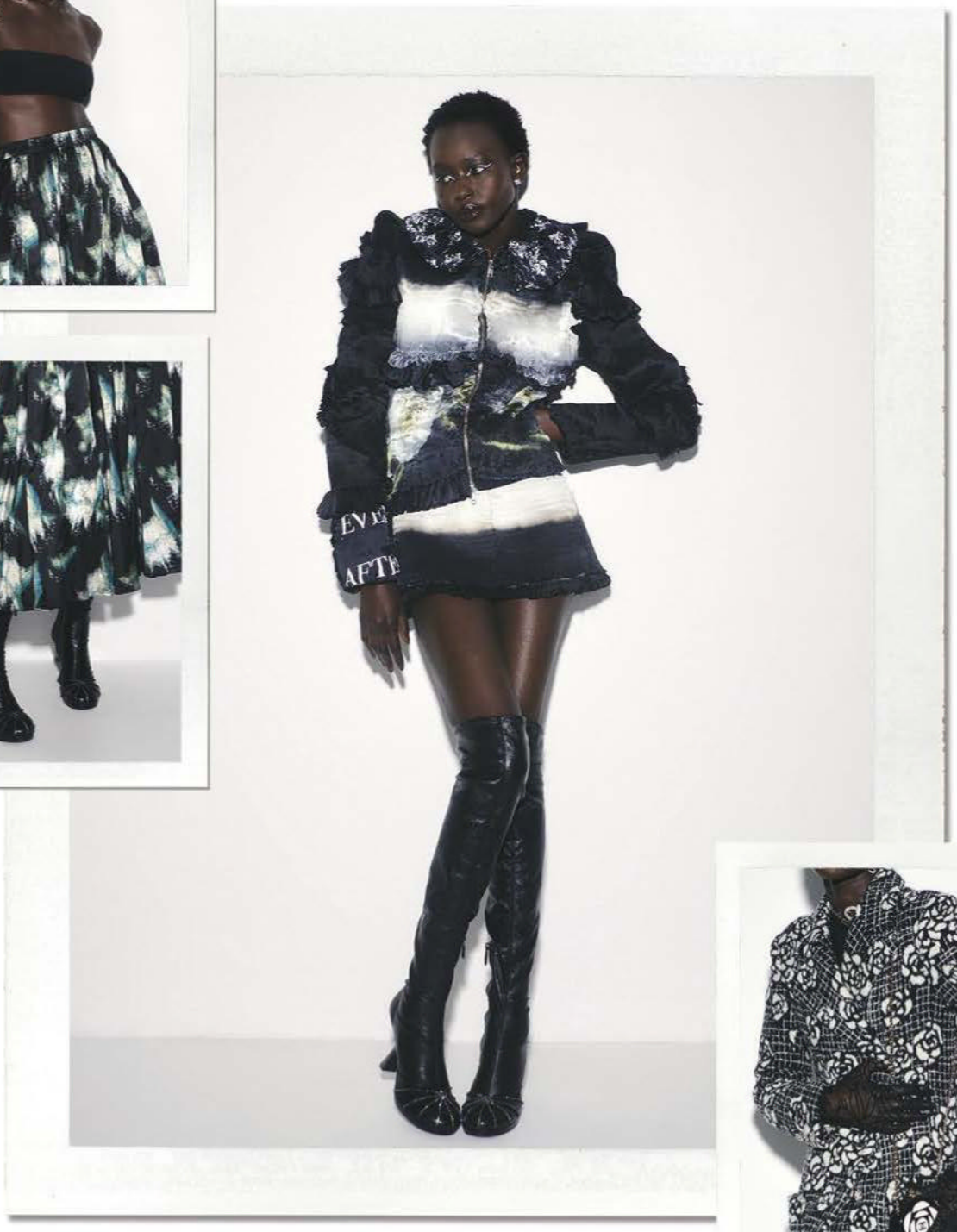
# Meet the moment

The new season is about reframing, shape-shifting and updating the clothes we know with unmissable twists that speak to the here and now.

**STYLING HARRIET CRAWFORD PHOTOGRAPHS JOSHUA BENTLEY**

IORDANES SPYRIDON GOGOS coat, P.O.A., and shirt, $700. HEAVEN MAYHEM earrings, $165. PRADA bag, P.O.A. SAINT LAURENT tights, P.O.A.

Scan the QR code to shop *Vogue*'s edit of the best of the trend.



**Left**: CHRISTOPHER ESBER top, $895. CHRISTIAN DIOR skirt, $19,000, necklace, $2,750, bag, $6,300, and boots, $4,890. **Below**: RUBE PEDDER jacket, $3,800, and skirt, $1,200. VAN CLEEF & ARPELS earrings, $5,850. CHRISTIAN DIOR boots, $4,890. **Bottom**: CHANEL coat, $23,340, dress, $5,530, necklace, $3,860, gloves, $2,770, and bag, $13,830, from the Chanel boutiques.

WORDS: ALICE BIRRELL HAIR: GEORGIA RAMMAN. MAKE-UP: NISHA VAN BERKEL. MODEL: AWENG CHUOL. ALL PRICES APPROXIMATE. DETAILS AT VOGUE.COM.AU/WTB

## Night blooms

Designers tapped the other side of the natural world to give a dangerous edge to dark florals that crept across fabrics or bloomed in dreamlike appliqué forms.

CHRISTOPHER ESBER top, $1,195. MAROSKE PEECH skirt, $289. VAN CLEEF & ARPELS earrings, $4,850. CALZEDONIA tights, $50. MIU MIU shoes, $1,870.

Scan the QR code to shop *Vogue*'s edit of the best of the trend.

# Tight hold

The return of coloured hosiery is the knock-on effect of the reign of minis, but, far from a style addendum, they transform a look in fresh colourways, subverting laced-up into alluring languor.

**Above left**: RAMP TRAMP TRAMP STAMP bralette, $190. EMILY WATSON skirt, $355. BULGARI necklace, $14,450, and bracelet, $23,000. CHANEL bag, $9,160, from the Chanel boutiques. SHEERTEX tights, $50. SAINT LAURENT shoes, $1,625. **Right**: MIU MIU jacket, $12,500, jacket, worn underneath, $10,500, cardigan, $2,460, top, $2,180, briefs, $1,290, bag, $4,450, tights, $415, and shoes, $415. CARTIER earrings, $1,800, and rings, $21,600, and $13,000.

JOSHUA BENTLEY.
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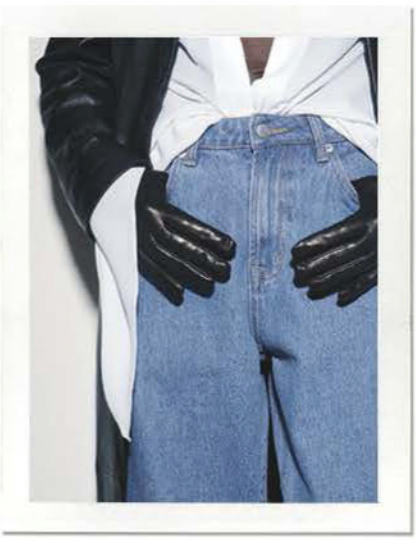
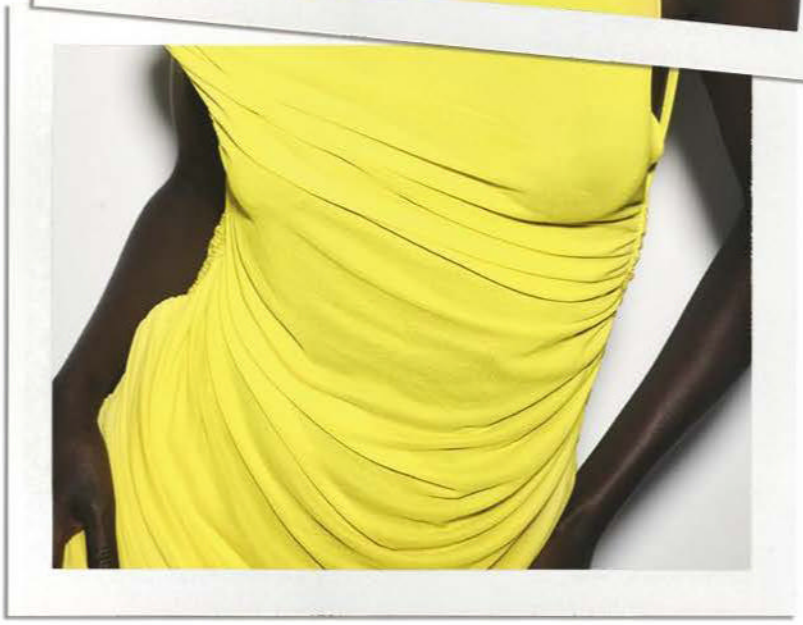
# Hide away

The next leather look is crisp not lived-in. Rethink tailored outerwear renewed with the supple material's luxurious appeal.



**Right**: PFEIFFER coat, $1,200. MICHAEL KORS COLLECTION top, P.O.A. MARLE jeans, $280. ST. AGNI scarf, $279. SAINT LAURENT gloves, $840. MIU MIU shoes, $1,870. **Far right**: SPORTMAX coat, $7,200, top, $1,380, and briefs, $1,860. SONG FOR THE MUTE shorts, $1,065. FERRAGAMO shoes, $1,690.

Scan the QR code to shop *Vogue*'s edit of the best of the trend.



## Hello sunshine

One of the major colour stories of the season? Dresses in marigold, acid cadmium and daffodil, like rays of sunlight beaming with an optimism that won't fail to lift moods.

FERRAGAMO
dress, $4,890.

JOSHUA BENTLEY
ALL PRICES APPROXIMATE DETAILS AT VOGUE.COM.AU/WTB

## Middle ground

The hips had it, but the waist proved irresistible for designers this season who created for curves, plotting the waist via belts and structured dresses architected for the body.

MAX MARA top, P.O.A, skirt, $1,815, and belt, $3,870.
BULGARI necklace, $14,450.

JOSHUA BENTLEY
ALL PRICES APPROXIMATE DETAILS AT VOGUE.COM.AU/WTB

Scan the QR code to shop *Vogue*'s wardrobe updates for spring.

# Pure alchemy

The way to a lasting impression now is via molten metals. Glisten in gilt or step out in a futuristic flash of silver – the point is to give a sense of occasion, so tap mirror-level shine.

**Above**: COMMON HOURS coat, $7,600. **Left**: LOUIS VUITTON dress, $2,950, and bag, $7,350. TIFFANY & CO. earrings, $2,500, and bracelet, $41,600, and necklace, worn as bracelet, $4,900. **Below, from left**: RALPH LAUREN dress, $8,399; BOTTEGA VENETA boots, P.O.A.

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# Plush hour

The supersized hardware is not the only exaggerated element of Gucci's Horsebit Chain bag. In touchable teddy shearling, it's begging to be scooped up and held tight.

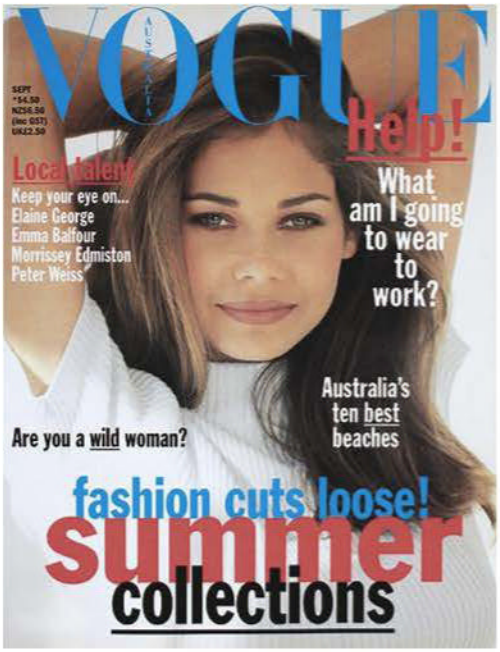
GUCCI bag, $6,970.

**ART DIRECTION** ARQUETTE COOKE **STYLING** ISABELLA MAMAS **PHOTOGRAPH** ANNA POGOSSOVA

WORDS: ALICE BIRRELL
ALL PRICES APPROXIMATE DETAILS AT VOGUE.COM.AU/WTB

# Girl meets world

Bundjalung and Arakwal woman Elaine George was scouted at 17 and soon after became *Vogue* Australia's inaugural First Nations cover model. On the 30th anniversary of that issue, the model and mentor reminisces about that time and an unfolding legacy.




Elaine George on the September 1993 cover of *Vogue* Australia.

Elaine George at the home of Diana Finke and Grant Goode who scouted George as a teenager at Dreamworld in Queensland.

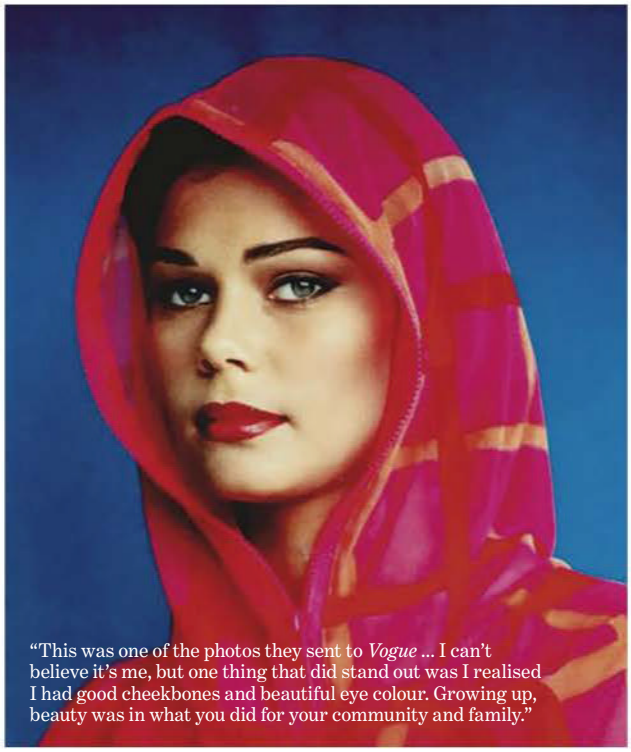
Elaine George is even-handed when she reflects on the enormity of the moment that was being the first-ever Indigenous Australian to front *Vogue*. After all, she didn't stay in the industry for long, finding it was, in the early 1990s, still very much a place that foregrounded a narrow, predominantly white, version of beauty.

Three decades on though, she's sanguine about it all, knowing she set in motion something to celebrate – First Nations now taking their rightful place front and centre of the fashion industry. She hasn't shied away from the weight of that legacy, instead embracing it, becoming a mentor for younger models (some call her "Aunty *Vogue*"), passing on knowledge in the tradition of her Elders. In her case it's on how to navigate the industry and why visibility matters.

Today, she lives authentically, juggling a renewed modelling career – she has recently walked in the last two Australian fashion weeks, and become a mentor for younger First Nations models – with her day job as a social worker. A joy to encounter, her infectious optimism and serene beauty is unmissable. Not much fazes George, including being a cover girl, but she enjoys it all taking it in her stride; one that's going forward proudly as a changemaker and true leader.

She reflects on that cover shoot and her career today.

**Opposite page, left, and this page, above and below**: George's early modelling work.



"This was one of the photos they sent to *Vogue* ... I can't believe it's me, but one thing that did stand out was I realised I had good cheekbones and beautiful eye colour. Growing up, beauty was in what you did for your community and family."

George on *Vogue* Australia's May 2022 cover shoot with (from top) Magnolia Maymuru, Charlee Fraser and Cindy Rostron.

"It was my first time on a plane and full-on as soon as we landed – like, 'Okay, we've got to go to the studio.' When we arrived, everyone's so lovely, saying, 'Oh my god, you are beautiful, look at your jaw bones, look at your eyes!' I looked at [photographer] Grant Good going, 'Are we serious? I'm sure they've seen girls with green eyes and dark skin,' and Grant said no. That was quite a shock because I've grown up with it my whole life … how could the industry not have another Aboriginal person like me?

They said it wasn't a given I'd be on the front cover. So it wasn't anything for me until I went to the shop to get some stuff [weeks later] and a little Murri boy says: 'Hey sis, is that your big face at the newsagency?' It was a whirlwind for everybody, including myself.

"I did not realise the massive impact it would have. Mostly positive – we didn't have social media back then, or people saying, 'She doesn't look Aboriginal, her skin is fair.' It was just, 'This is Elaine. This is the first Aboriginal on *Vogue*.' When my next cover came out [in May 2022], all over social media was everyone having their own opinion. I always remind everybody, 'What does an Aboriginal person look like?' You have an image in your head that is not correct.

"On reflection, it did take 17 years for the second one [model Samantha Harris on the cover of *Vogue* Australia in 2010]. But like I try and tell the up-and-coming young people, when we're about to change history, it takes time.

"I always knew I was going to do work in child protection. We've all grown up with history of Stolen Generations, and not-so-great outcomes, not only for my own family, but friends and cousins I grew up with. I knew as a person that instead of complaining about something, have the solution. I got the opportunity to be a receptionist for child protection. Once I met all my cultural mentors, and [decided] what I wanted to do with life to make a change, I deliberately started in reception, because if you can't support a parent who's just had their child removed over the phone, then what good are you going to be face-to-face? I started at the bottom … I was there for about two years before I got my very first child protection case, also in '93. I'm still doing it today.

"[Young people] are the next generation, and I need them to start educating as well, and not leave it to us Elders, because there's a lot of them passing. We need to pass on that cultural history in a respectful way. There's a saying: 'As a strong Aboriginal woman, I will continue to make a change and break the cycle. My ancestors didn't die for me to be silent.' I remind all my young people of that."

WORDS AND INTERVIEW: ALICE BIRRELL AND JONAH WATERHOUSE
PHOTOGRAPHS: COURTESY OF ELAINE GEORGE; MARLEY MORGAN

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# Speaking volumes

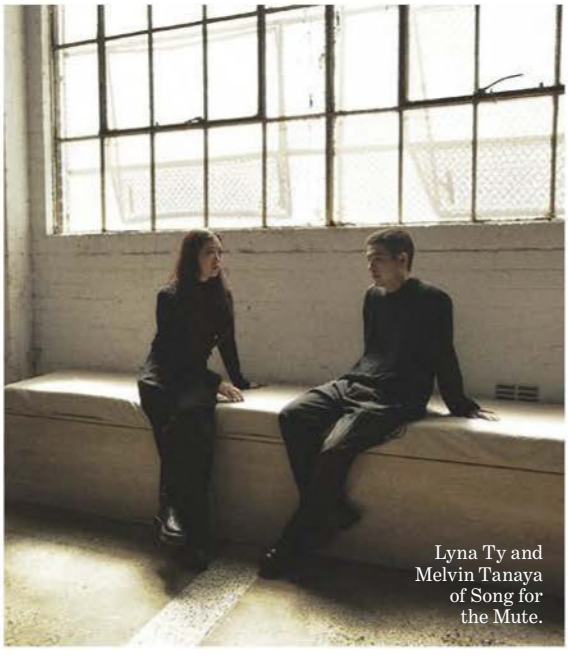
In line with their name, Song for the Mute has largely let their clothes do the talking but now, with a global collaboration and an Australian flagship, they're making their biggest statement yet. By Alice Birrell.

**PHOTOGRAPHS DARREN McDONALD**

When Lyna Ty was tasked by global giant Adidas to translate her label's idiosyncratic, quietly elevated sensibility into sneakers – the first footwear she's designed, ever – she turned to what she knew. "I'm not very technical; I'm really bad being behind a computer. I just like to get hands on," says the designer, one half of Sydney-based Song for the Mute. So, sans cutting-edge tech, without CAD, she began moulding by hand at the Glebe studio of the 13-year-old label that she runs with Melvin Tanaya. "We actually used clay to create a new layer on top of the sole," she says, noting her own partner is a ceramicist and waves a hand to a series of vases on a shelf in the airy warehouse space.

The resultant Adidas Campus, a revived 1980s style, has a pumped-up base anchoring a raw-edged canvas. No doubt it will be as hard to get hands on as their sell-out first collaboration: debuting in September last year, their rework of the Shadowturf sold 3,000 pairs in 10 minutes. "They give me a shoe and I cut and paste what I have around," Ty continues in her serene tone with another prototype in hand, a Christo-wrap of a shoe in a thin layer of dark silk, a studio offcut. "I don't use footwear materials; I try to think of ways to make just like making clothes."

Adidas have liked what they've seen. Ty and Tanaya have signed on with them for two-and-half years, totalling five collections. Their next drop pre-sold this month, including four shoes and a range of clothing, will be available globally making them the first Adidas brand collaboration ever from the Asia-Pacific distributed that widely. It's a big step up for a brand that eschews obvious spotlight-plays. Presaged by early stockists in Lane Crawford and Ssense, and while their pieces have a highly loyal following, this opens them up to new audiences. "When you go to the Adidas showroom in Paris, it's Y-3 downstairs, upstairs on the left is Wales Bonner and then on the right is Song for the Mute," says Tanaya, incredulity detectable. "It's



Lyna Ty and Melvin Tanaya of Song for the Mute.

**Above**: Song for the Mute brooches made by an Australian artisan.
**Below**: Song for the Mute autumn/winter '23/'24.

**Above left, right and below**: Song for the Mute autumn/winter '23/'24. **Right**: sneakers from 002, part of the second Adidas x Song for the Mute collaboration.

something that we would never be able to dream in the beginning."

Neither would having their own permanent store, just opened in Sydney's George Street. Like the collabs, the opening's pushed the duo outside their comfort zone, admitting they're the kind needing prompting to celebrate these moments. "We are from Australia, we're kind of in our own bubble," says Tanaya.

For Ty, who is the creative lead, Tanaya the business side, though they build collections and concepts together, being siloed geographically is a plus. "People always say if you're in fashion, you should be in the big cities like Paris or London or New York, but I think the good thing about being in Australia is we're a little bit more humble and quiet. We don't get disturbed by the trend or what's going on in the industry," she says.

Which has been formative in shaping their aesthetic. "There is a stereotype of Australian fashion; this summery, laid-back lifestyle. But we're quite international. Everyone that works with us comes from everywhere. My parents were immigrants. To be Australian is to be from everywhere," says Ty thoughtfully. Her own approach to fabric was shaped on the factory floor in Paris where her seamstress mum and pattern-cutter dad worked when she was a child. She would hide among the fabric rolls, play in rooms filled with buttons. "I knew how to sew from when I was five or six."

For Ty, who studied at Accademia Italiana di Moda in Florence, collections now begin with fabric. The pair has built relationships with mills in places like Japan – who also supply Comme des Garçons – Italy and France. Recently the mill that creates Chanel's tweeds has begun making for them, reinterpreting Ty's inspiration, her sketches, paintings, words – she writes a lot when formulating a collection – into a tweed.

In this way, silhouettes aren't complicated. Workwear and menswear shapes (womenswear launched in 2015) populate their output as does tailoring, mellowed with the offhand attitude of contemporary streetwear. It's elevated with heritage fabrics and detailing of a level executed by European houses. "The international stores saw this quite early on. They said, 'Your basic is not basic, man,'" says Tanaya.

"We're not the kind of designers to revolutionise something. We just want to make nice clothes that you wear every day," adds Ty. "Any season can be worn with the next. You will wear it right now, but you will bring it back in your 50s." Tanaya immediately points to the jacket he's wearing, "This is 2020," he says with a grin.

That every collection, or 'chapter' is inspired by something personal to Ty – from holidays in Tunisia to family albums – adds to the sense of authentic everyday luxury – call it quiet luxury for the tapped-in younger sister. Lined up, the mix of brocade, waxed cotton and knits have the tactile realness of someone's actual lived-in wardrobe. Adidas had to adapt to this. "The fabric's quite unusual for them. It's quite fancy compared to what they would usually use," says Ty of a charcoal tracksuit in jacquard and mesh with muted orange trefoil inspired by colours of the early 00s, quieter in tone than the high energy colour palettes of a sportswear brand. "I guess it's when we had to learn with each other," she continues. "We're not loud in any way." And yet, they're making a lot of noise. ■

DARREN McDONALD

VOGUE AUSTRALIA

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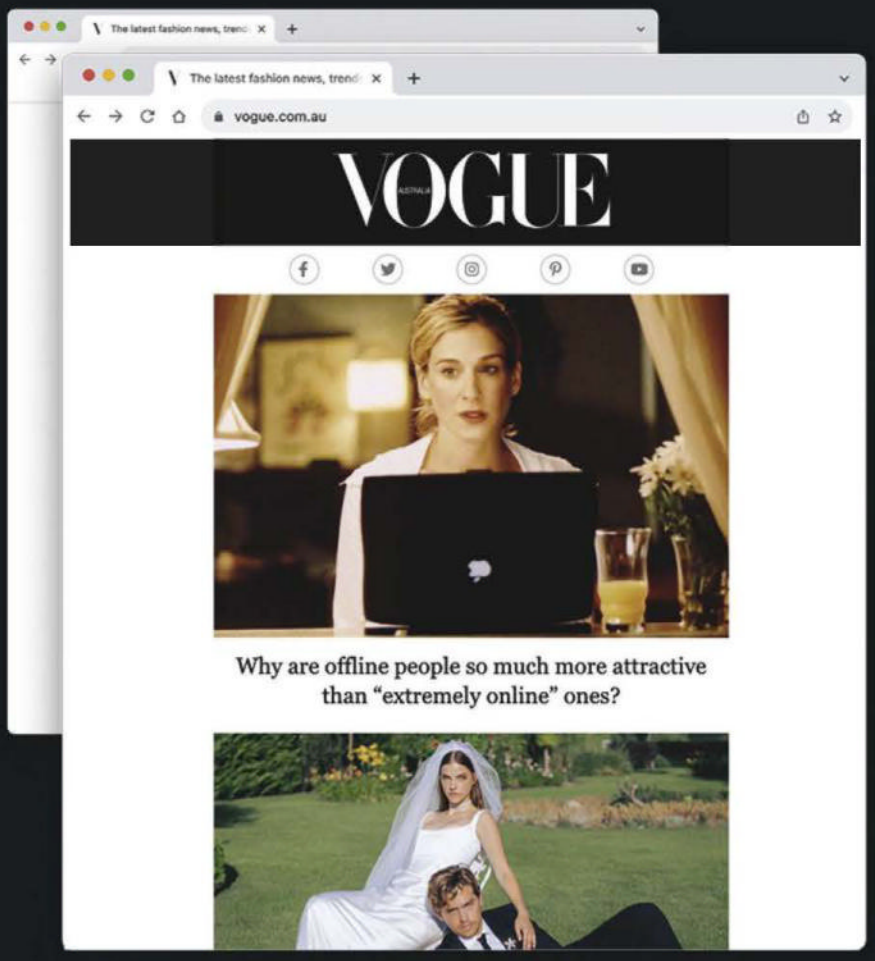


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# Fashion first

*Vogue* Vanguard celebrates emerging game-changers and innovators. We platform the First Nations creatives following a path hard-fought by trailblazing forebearers. Here, how they're shaping a better version of fashion.

**WORDS ALICE BIRRELL & JONAH WATERHOUSE**

COURTESY LILLARDIA BRIGGS-HOUSTON

## Lillardia Briggs-Houston

The airy forms of 35-year-old designer Lillardia Briggs-Houston's designs for her self-titled label belie the power of their start point. Each of her screen-printed silk pieces in an earthen colour palette are resolutely grounded in an unshakable connection to Country: Wiradjuri in southern New South Wales and the rust-red gum-lined banks of the Marrambidya/Murrumbidgee River near her home in Narrungdera/Narrandera.

The land is the centre of her output, where, to build a collection, she spends days given over to its rhythms sketching in the shade of eucalypts, "listening to birdsong and wind moving through the trees around me". What comes are memories, of her grandmother, and her grandfather with whom she would walk alongside the river picking up shells, "feeling the texture, gauging the age, and understanding the importance they play as a food source and filter for the river", she says.

It's these sometimes palm-sized shells, of freshwater mussels, that she uses as pendants – one of which featured on the cover of *Vogue* Australia in May 2022 – and in the repeated lines of her signature prints mimicking their arcing mineral striation. Her on-Country sketches are transferred to a silk-screen by hand using a painting method then coloured using elements sourced from the land including ochre and charcoal, or dyed from natural pigment from fallen Binyal bark extracted over a fire.

This dedication to process and ability to create a design language capturing culture has just seen her take home designer of the year at the National Indigenous Fashion Awards at the Darwin Aboriginal Art Fair, backing up her win last year of the award for wearable art. The win also means she's begun a 12-month mentorship with Australian heritage brand Country Road. "A priceless opportunity I don't take for granted," she says.

As she evolves her four-year-old label, not only is she expressing identity as a Wiradjuri, Gangulu, Yorta Yorta woman, but she's carrying on a family tradition. Her grandmother Bessie Johnson ("A complete force of nature") formalised a lifetime of making clothes for her community by studying fashion in her 60s, and who Briggs-Houston watched sew as a child. "She had a knack for being able to perfectly create garments effortlessly, and today she would be recognised as a master pattern maker," she recalls of her mending and sewing uniforms and children's clothes. "It's emotional for me to think about just how much she shaped my direction in fashion. Some of my earliest memories are working with her to draft clothing patterns on the dining table. She instilled in me from a young age the importance of pattern making that I carry into my work today."

Like creating a panelled mini-dress that takes the form of a coolamon – a traditional shallow vessel carved from trees. On Country, she spent time with her family who told her stories of their use. "To signify the process, we carved our own coolamon as a family on Binyal – river red gum – to mark a tree for future generations to come across," she says. The end result takes in 200 metres of hand-dyed silk rouleau, which she applied as cords to capture the patterns on these trees' trunks. Like coolamons, she's making fashion her own vessel. "It's all about the continuity of culture and remembering the past, present and future." *Alice Birrell*

Lillardia Briggs-Houston in Ngayirr earrings.

**Clockwise from top left:** A print in the studio; sandhills on kangaroo leather; Lillardia Briggs-Houston gathering reed on Country; Binyal tree; the Marrambidya river; charcoal and ochre on fabric; part of the Gulamon dress; freshwater mussel.

Background here and bottom right, an installation by Fitzgerald with artwork by Northern Territory weavers for Melbourne Fashion Festival.

Nina Fitzgerald.

Outside Laundry Gallery in Gulumoerrgin/Darwin, which Fitzgerald co-founded.

On set for a shoot.

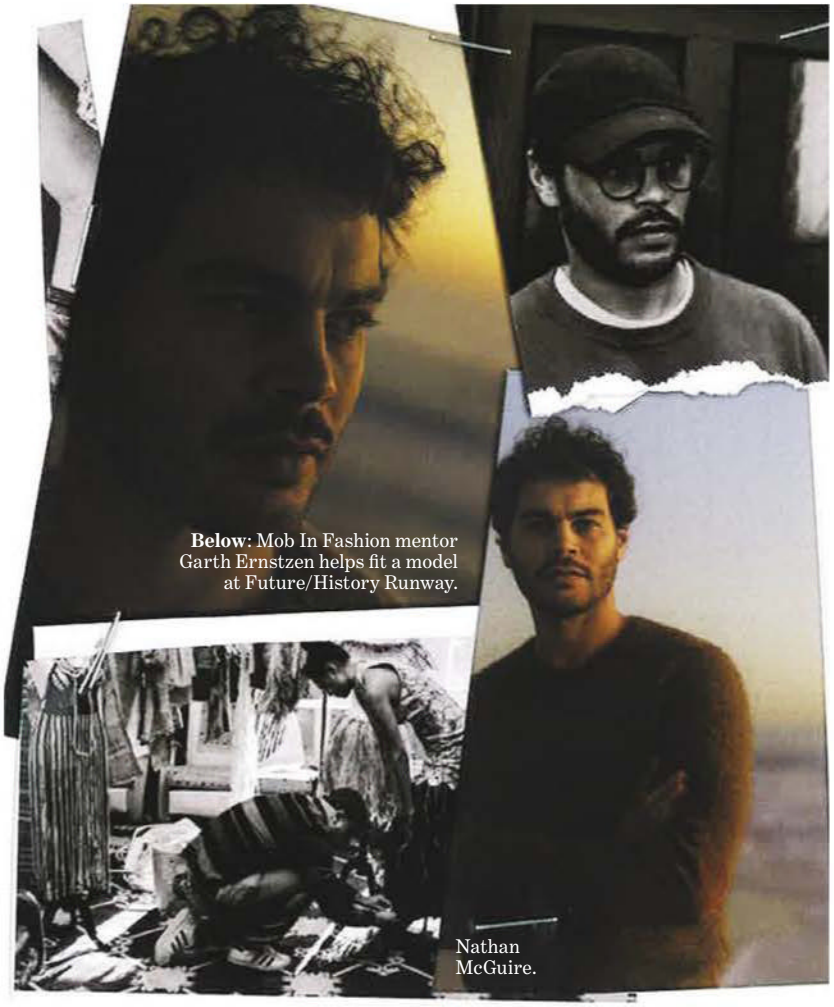
## Nina Fitzgerald

Like many of the new generation making their mark in the fashion industry, Nina Fitzgerald's output is hard to neatly label. "My elevator pitch is a constant work in progress," she says with characteristic good nature. What binds her work across (deep breath) styling, curating art shows, writing, working with brands including Nike, running print workshops, documenting Strong Women for Healthy Country, a forum for Northern Territory female First Nations rangers, and opening her own gallery space plus creative agency in Gulumoerrgin/Darwin where she lives. "I like to consider new creative perspectives that will shift people's thinking and bring about positive and influential change to social issues," she pinpoints.

That she's done so much by the age of 30 she attributes to restless drive. "I get bored too fast," she says simply. And it would be hard to be, as she travels all over the country for projects, connecting with communities in places like West Arnhem Land to the clear waters of Gantheaume Point, near Broome.

Proving a move to the usual Australian fashion capitals isn't necessary to be a success story in fashion, Fitzgerald is typically insightful. "I think new creatives come with new ideas that don't always play by the rules. This brings a whole new world of unconventional creativity that challenges stereotypes." *AB*

NINA FITZGERALD, JAMES GILES, CLAIRE HART, TIM HILLIER, JOSHUA HOWLETT, RYAN MURPHY, GRANT TYRELL STEFAN WELLSMORE



**Below**: Mob In Fashion mentor Garth Ernstzen helps fit a model at Future/History Runway.

Nathan McGuire.

## Nathan McGuire

"Mob in Fashion is reminding everyone that First Nations people are not just the subjects of stories, but we are the original storytellers and we belong in every part of the fashion system." So voices the founder of the First Nations-led organisation, Whadjuk-Noongar model Nathan McGuire.

Asked to be a cultural consultant for Melbourne Fashion Festival in 2022, it solidified for McGuire a gap he'd been noticing behind the camera and set out, with the empathy and awareness he brings to his own work, to create opportunities in styling, photography, hair and make-up and more for emerging Indigenous talent. "As someone who has almost 10 years in fashion as a model and usually being the only First Nations person on set for so many years, it feels amazing to open the door further," he says.

Heading up Mob in Fashion, with bases in Borloo/Perth, Gadigal/Sydney and Naarm/Melbourne, McGuire is ready to grow the organisation organically, and embrace the way less worn. "I feel like there is no one same pathway to success anymore; it's completely unique to the individual," he reflects. "That can be a very powerful catalyst for change." *AB*

## Kaydee Kyle-Taylor

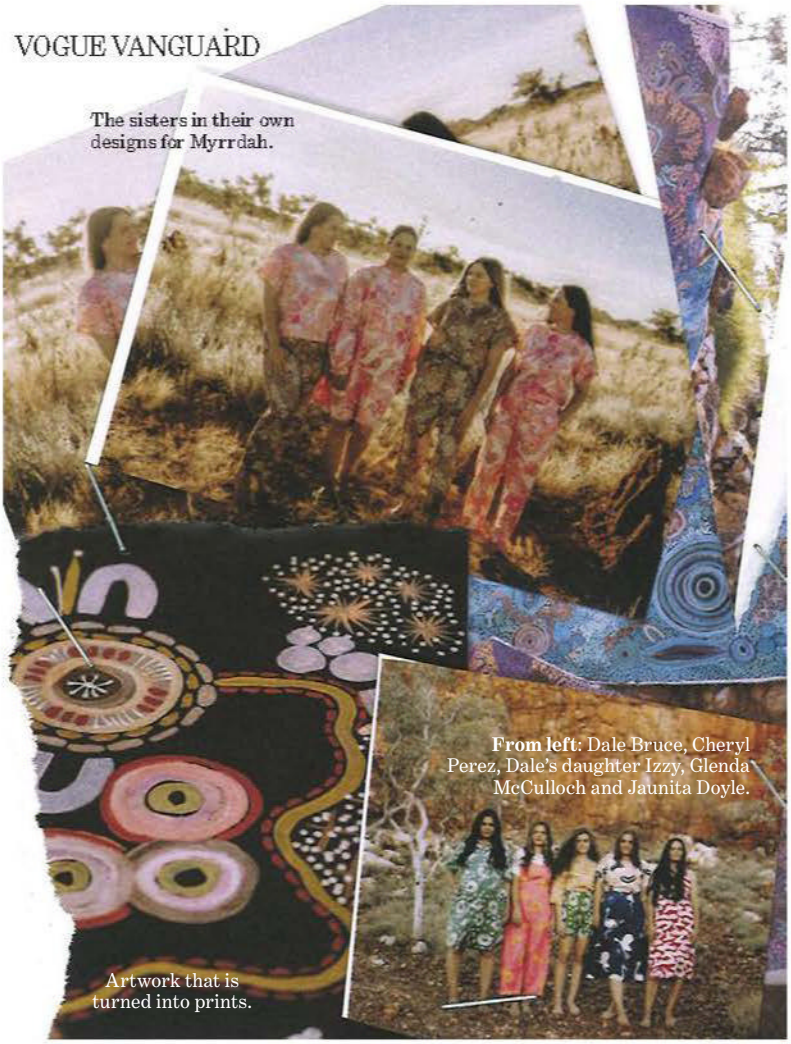
Growing up, Kaydee Kyle-Taylor saw painting on canvas as art, and doing make-up as a hobby. Now, the Melbourne/Naarm-based artist has been able to bridge the two, using her skill in the former and creating a career out of the latter.

Evolving from a desire to express herself, Kyle-Taylor's work now supports others doing the same though she quickly realised she needed additional training to work with women of all skin tones. "We spent two hours in a whole year's worth of study dedicated to BIPOC [Black, Indigenous, and people of colour] skin tone and hair styling," she recalls. It was that experience that made her realise how lacking the beauty industry was. "From not having access to sufficient shade ranges available for BIPOC in Australia, to the beauty school curriculum lacking the knowledge – it all enabled this cycle of the fashion and beauty industry."

Her business, I Think She a Freak, is less Gen Z lingo than a nod to the power of uninhibited self-expression. She pursues this in her work, which right now is exploring what futuristic beauty through a First Nations lens might look like. As she builds a career, she hopes to flip the standards she came up against in beauty school, from Australia being seen as predominantly white, "when in actual fact, we are one of the most diverse continents in the world". *AB*

Kyle-Taylor's work for the Ganbu Marra runway in Naarm/Melbourne, 2022.

Kaydee Kyle-Taylor, and above.



The sisters in their own designs for Myrrdah.

**From left**: Dale Bruce, Cheryl Perez, Dale's daughter Izzy, Glenda McCulloch and Jaunita Doyle.

Artwork that is turned into prints.

## Dale Bruce, Cheryl Perez, Glenda McCulloch, Jaunita Doyle

There's nothing like the bond between sisters, especially for fostering creativity. Dale Bruce, Cheryl Perez, Glenda McCulloch and Jaunita Doyle descend from the Kalkatungu tribe near modern-day Mount Isa and have streamlined a respect for their history into Myrrdah, the brand they founded in 2019. Myrrdah's clothes are decorated with prints of handpainted art, and Bruce shares that painting together as sisters helps slow the frenetic pace of life.

"Being able to paint and interact with each other at the same time makes it flow a lot easier," she explains. This shared passion was partly the catalyst for launching the brand, and Doyle says that, despite the uncertainty of running a business, working as one unites them in the face of obstacles. "We have no idea what we are doing, but we are passionate about creating a label that is done slowly and from our homelands," she says.

Turns out they do. Opportunities have already abounded; Myrrdah showed at the First Nations Fashion + Design show in 2022 and have partnered with The Iconic on their Indigenous Incubator Program this year which fosters emerging labels. Through their vibrant pieces, the sisters hope the brand will eventually place First Nations design on a global stage. "[Our goal is to] become an internationally recognised label, known for heirloom pieces made from natural fibres," says Doyle. *Jonah Waterhouse*

## Marley Morgan

Perhaps there's such an ease to the portraits of photographer Marley Morgan because she knows the feeling of being on the other side of the lens. Eight years ago, the now 34-year-old signed as a model, and was disheartened by the lack of opportunities for First Nations people in the fashion industry, prompting her to switch paths.

"Motivated by the disappointment I experienced in my modelling career and driven by a strong desire for positive change, I made the decision to transform my small hobby into a business," Morgan recalls. Since then, her images of others from diverse backgrounds have gained a following for their raw, personal elegance; she memorably captured behind-the-scenes of *Vogue*'s First Nations-led May 2022 cover. "My photo shoots are intimate and special. I leave each one feeling like my cup is full," she says.

Morgan is driven by her goal to use art as advocacy, and says her photographs display the world she wants to see. "I live with social anxiety, so menial tasks can often feel overwhelming … being behind the lens gives [a] voice to issues that are important to me in the form of storytelling." *JW*

Marley Morgan.

Marley Morgan, surrounded by photos she took at Australian fashion week 2023, and a portrait of artist Shaneiva.

ALEKSEI BENUCHI. SARAH CONLAN. GETTY IMAGES. JOANNA GIEMZA-MEEHA. JOANNA GIEMZA-MEEHA. MARLEY MORGAN

## Emily Stenberg

Though she went from high school to Paris in short order, it wasn't until model Em Stenberg stepped off the plane that she realised a new path was unfolding. "I never thought that would even be a possibility for me and that day I realised all the amazing opportunities that modelling can bring," she says.

Shooting for Wardrobe NYC in Paris was one of the first jobs the 19-year-old took on in the French capital, in a world which the Northern Territory-born Stenberg wasn't initially interested in. "Being part of the process and witnessing the work and creativity makes it almost impossible not to feel inspired," she says. "It's a place I have found myself. A far cry from being a tomboy in NT!"

Three decades since Elaine George became the first Indigenous model to be on the cover of *Vogue* Australia, Stenberg embodies the change those like George set in motion. "Seeing big girls, black girls or just girls that wouldn't have been considered stereotypically beautiful … it's not just for the sake of diversity, it's because they see the beauty," she notes. She's aiming now to make her own elders happy: "My ultimate modelling goal would be to be on the cover of *Vogue* Thailand; my grandmother is Thai and I would love to show it to her." *AB*

Luke Currie Richardson, and below, on the runway.

**This image and above:** Cindy Rostron, and **left,** at the Barunga Festival, shot by Currie-Richardson.

PERINA DRUMMOND, GETTY IMAGES, RILEY JAMES GLACKEN, LUKE CURRIE-RICHARDSON, SIMON UPTON, CARLI WILLIS, OLIVIA WILSON

## Luke Currie-Richardson

Having perspective is invaluable in fashion, something afforded to Luke Currie-Richardson by the fact that fashion photography is just one of his many talents. The Gimuy/Cairns-born photojournalist is also an actor, mentor, poet, sometimes-model and dancer, formerly of Bangarra for six years, a role that took him around the world. In all of these, he's a storyteller, staunch in celebration of culture and fearless in speaking about First Nations experiences. "Walking and talking unapologetically about the stuff that's not being said without a fear of rejection or being dropped by a label [or] agency," he says of a guard of bold creatives like him.

To Currie-Richardson, seeing Indigenous people in fashion represents a challenge to the prevailing norms in the industry that for so long excluded minorities. He knows firsthand how self-doubt can flourish when people aren't embraced for who they are, something that informs his mentoring of young talent. "It's one of my goals to help our mob to see the beauty and power in themselves."

His photography does just that, with recent work at Barunga Festival in the Northern Territory capturing young Indigenous models, many walking a runway for the first time, showcasing their beauty with a quiet power. How he hones his eye? "For me it's capturing what interests, regardless of what camera I have … Just experiment and play around." *AB*

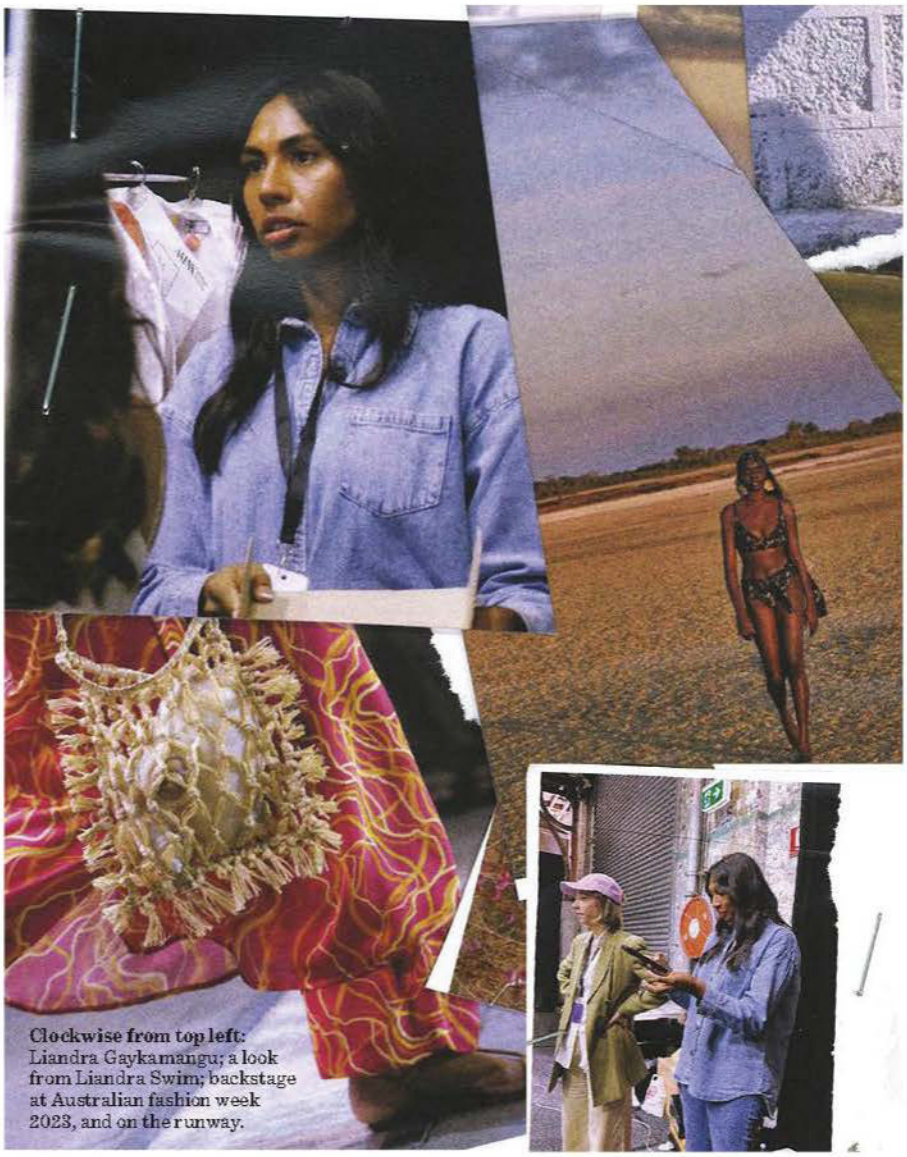
## Liandra Gaykamangu

Liandra Gaykamangu's fate as designer of her swimwear label might have seemed like a straight path – a Yolngu girl from a remote island in East Arnhem Land who grew up surfing and loving fashion. Not so.

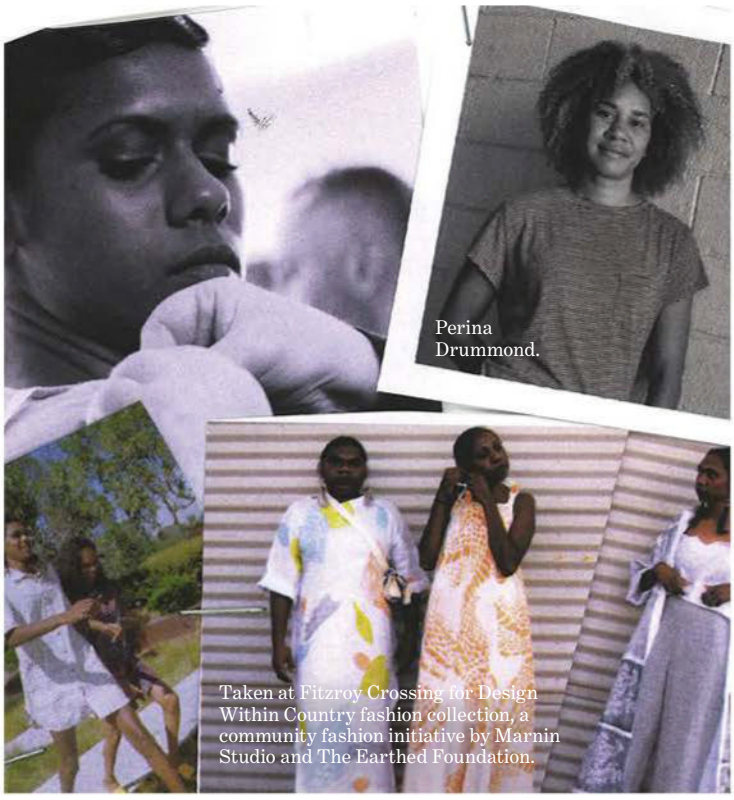
Before the 32-year-old began making her patterned, reversible swim pieces in palettes drawn from land, sea and sky, Gaykamangu was an English teacher. A break for maternity leave gave her space to gather her formative influences and her label Liandra was born.

Feeling out a state of mind precedes doodling on her smart tablet where her unique patterns are destined for streamlined one-pieces and minimalist bikinis.

Originally hailing from the same town as our cover girl, and her niece Tarlisa Gaykamangu, she's known already for prioritising sustainability, but says she's motivated by a picture bigger than just environment. "Sustainability for me is about our country, people and culture," she says, citing the continuation of culture as something she's seeking to sure up. Conscious of treading lightly, she uses innovative low-impact fabric dyes and fabric made from recycled plastic bottles. It's part of her plan to one day take the brand global. "We can use that platform to share the richness and beauty of our country and culture." *AB*



**Clockwise from top left:** Liandra Gaykamangu; a look from Liandra Swim; backstage at Australian fashion week 2023, and on the runway.



Perina Drummond.

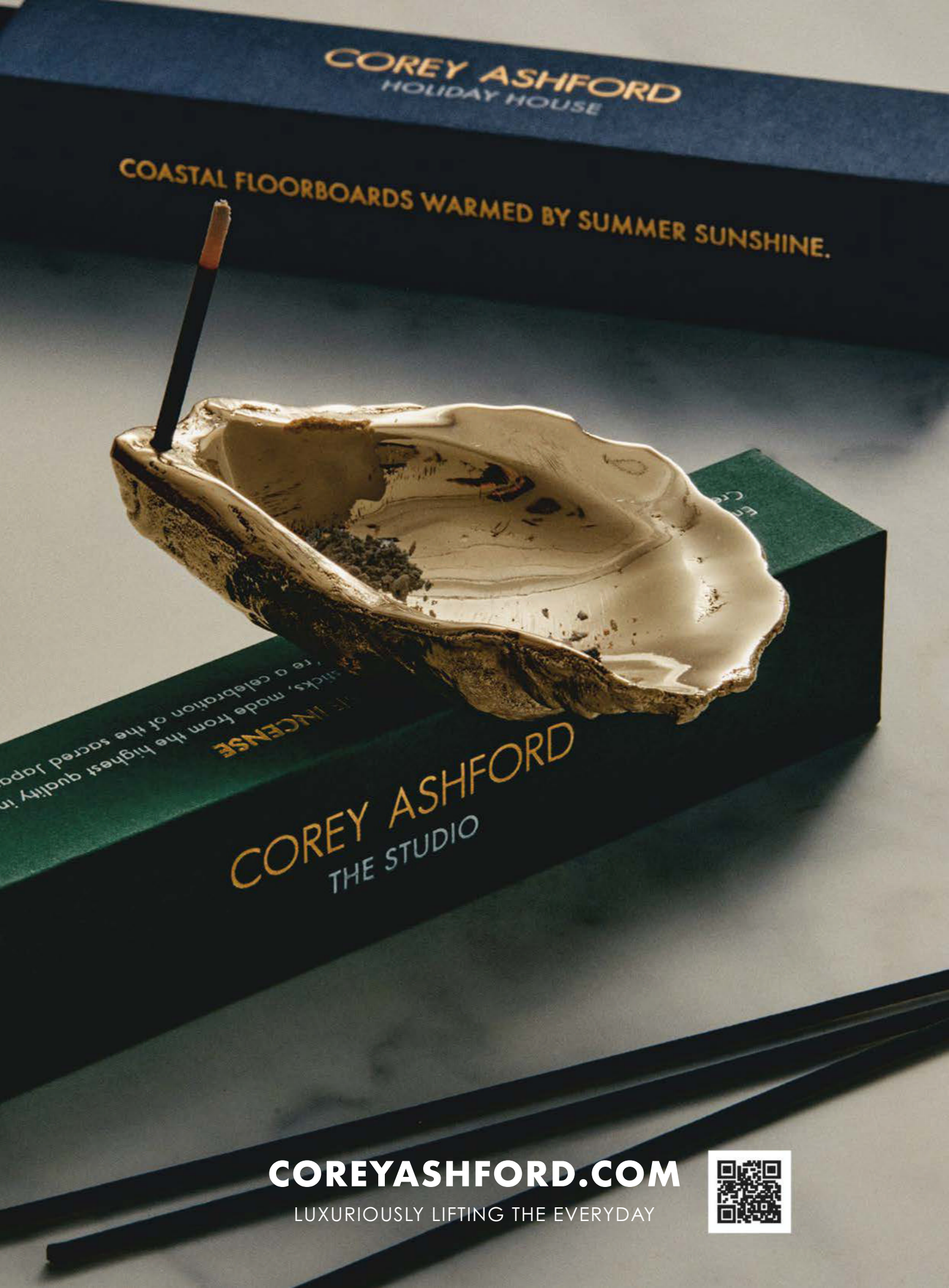
Taken at Fitzroy Crossing for Design Within Country fashion collection, a community fashion initiative by Marnin Studio and The Earthed Foundation.

## Perina Drummond

Pinning down Perina Drummond, stylist and founder of Australia's first all-Indigenous agency Jira Models, can be hard. That's because her work often takes her to remote communities supporting emerging First Nations models around the country, connecting them to stylists and photographers, or running modelling workshops.

"It was a risk establishing Jira Models," she says (finally pinned down). "Not knowing how it will succeed. I'm happy to say the risk paid off." That might be in part because at Jira, not only is the all-First Nations roster of model talent sought after (she regularly casts shows at Australian fashion week), but also the knowledge of Naarm/Melbourne-based Drummond. The 36-year-old is able to educate an increasingly inclusive industry on culturally safe work environments, vital to a more diverse modelling landscape. "We value our cultural way of life and have incorporated this into our business model," she says, explaining she puts the model first. "We ensure the cultural values of each talent are met as well."

Six years in, she's planning moves into film and TV representation, and is already seeing the impact of her talent. "They've created so much movement for the next wave of models, I'm looking forward to seeing who joins the Jira family." *AB*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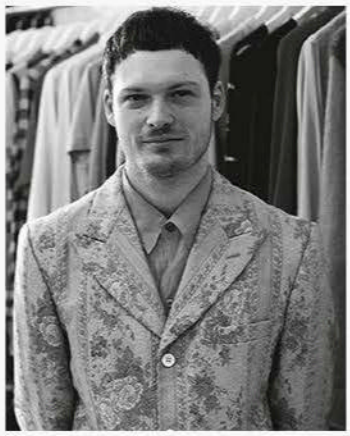
**Left**: Hussein Chalayan's autumn/winter '00/'01 show. **Right**: Finding fashion gems: "I love shopping in Shimokitazawa and Koenji when I visit Tokyo."

JUNYA WATANABE skirt, $680, from dotcomme.net.



GAETANO PESCE for Fish Design vintage vase, $510, and Gaetano Pesce for Meritalia vintage chair, $23,055.

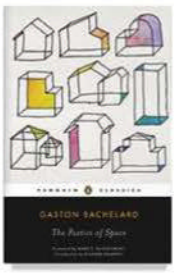
# Octavius la Rosa

## The curatorial force behind Dot Comme has parlayed an obsession with fashion into a career as a collector. He shares his inspirations.

Global interest for fashion collector Octavius La Rosa's specialised vintage store in Melbourne is not because of a highly publicised celebrity clientele, or a large-scale business plan. Rather, it is on the strength of the pieces he uncovers for Dot Comme, the name a play on one of the labels he trades in the most, Rei Kawakubo's Comme de Garçons. Beginning his collection 15 years ago, he now estimates there are 4,000 pieces of the label's clothing in his private archive alone. That's not to mention the pieces that pass through his hands into the wardrobes of like-minded connoisseurs and fashion fans – and sometimes loaned to museums – who also turn to him for Yohji Yamamoto, Issey Miyake, Walter Van Beirendonck and Hussein Chalayan. The latter he cites as often underrated: "His early collections really pushed the boundaries of fashion as an art form." Here, the store owner shares what's inspiring him.

The Dot Comme store in Melbourne.

Creative fodder: "Gaetano Pesce. I love his unique perspective on design, the colour, vibrancy, playfulness and commitment to using novel materials."




"*The Poetics of Space* by [French philosopher] Gaston Bachelard for its unique perspectives on the way we inhabit the space around us."

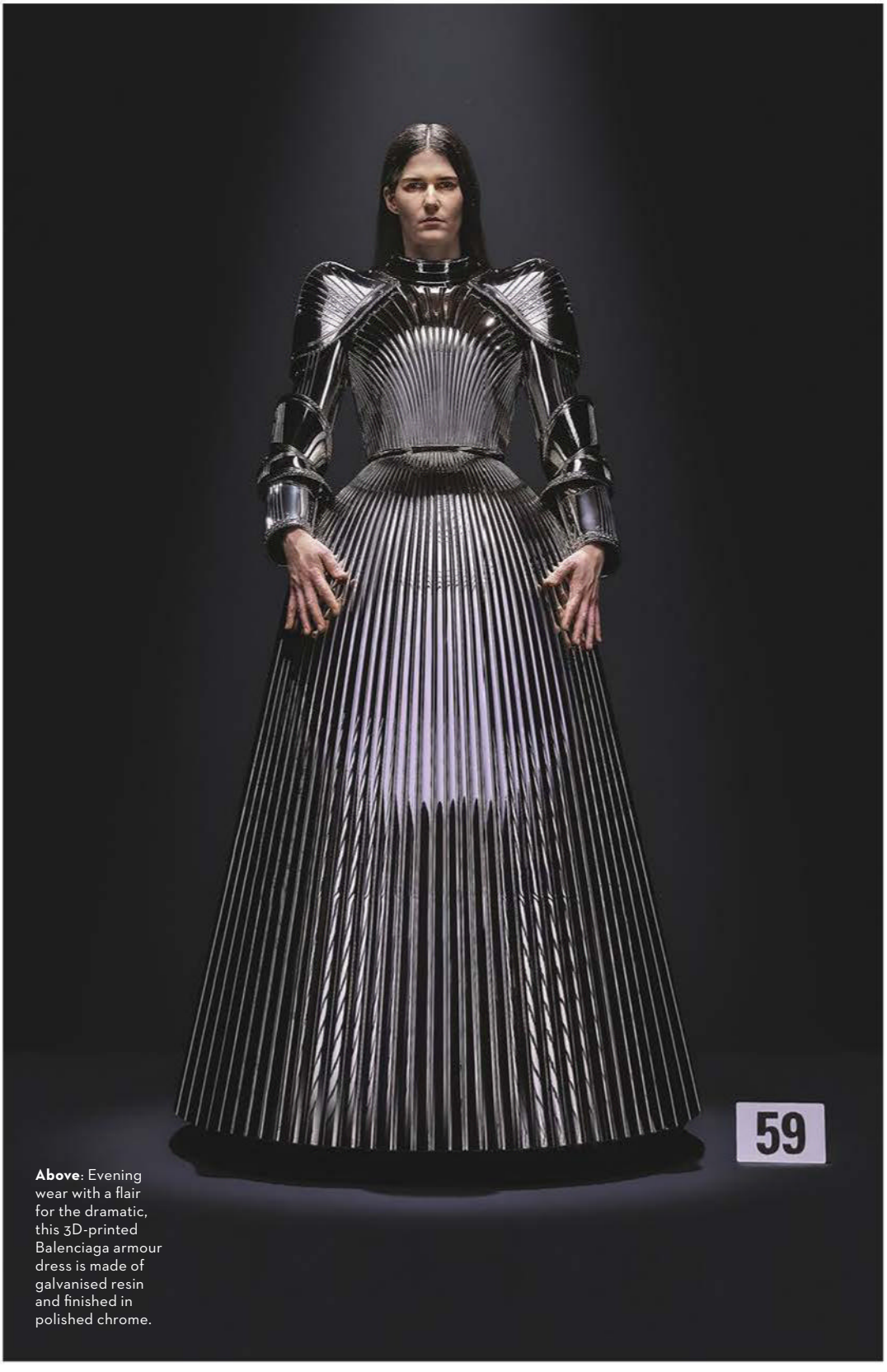
Comme Des Garçons moment: Autumn/winter '96'/97 ... the textiles and silhouettes are so majestic."

Must-watch: "*The Colour of Pomegranates* (1969) – the set design and costumes are mind-blowing." **Left**: Music on high rotation: "The Orb, Sun Electric and Air Liquide are some favourites."

WORDS: ALICE BIRRELL. PHOTOGRAPHS: ALAMY, BOURSE DE COMMERCE, GETTY IMAGES, GORUNWAY.COM. ALL PRICES APPROXIMATE. DETAILS AT VOGUE.COM.AU/WTB

# SOUND AND VISION

Grace Kelly's birthday dress stands beside 3D-printed chrome evening wear in the latest from Balenciaga.




**Above**: Evening wear with a flair for the dramatic, this 3D-printed Balenciaga armour dress is made of galvanised resin and finished in polished chrome.

Balenciaga
Opera pump
in black calfskin

Balenciaga
Rivoli choker
in brass and crystal

Balenciaga Danielle
earrings in brass
and crystal

Balenciaga Blackout
sunglasses in black
Eastman acetate

**Clockwise from above**: BTS at the label's atelier; Balenciaga's expanded historic Avenue George V location; the reimagined archival dress, first designed for Grace Kelly, seen here on iconic Balenciaga model Danielle Slavik; the finer details in denim.

# EXAGGERATED PIECES THAT STAND STARK AGAINST CONVENTION

## FUTURE PERFECT

With idiosyncratic designer Demna at the helm for the third year running, Balenciaga unveiled its 52nd Couture collection, debuting visionary garments to an AI-enhanced opera soundtrack. Its first look lovingly reimagines Grace Kelly's 40th birthday outfit with velvet flowers and an integrated pearl necklace.

## JAW DROP

In a first, a selection of exclusive release pieces were available for purchase online immediately after the show. Here, windswept, tailored silhouettes and exaggerated accessories stand stark against convention – a bracing fusion of heritage and futurism.

## MAISON SWEET MAISON

With this collection, Balenciaga returns to its iconic Parisian home. Its expanded space on Avenue George V spans six floors, including an innovative retail experience with unique creations and exclusive collaborations.

**BALENCIAGA**

Explore the collection at
**couture.balenciaga.com.**

SAMSUNG

Image simulated for il ustrative purpose.

New Galaxy Z Flip5
Join the flip side
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SAMSUNG

# New Galaxy Z Flip5 | Z Fold5

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# New Galaxy Z Flip5

## Join the flip side

Image simulated for illustrative purpose.

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# Editor's letter

Cover star Mia Rodriguez with the new Samsung Galaxy Z Flip5. Turn to 'Miz Rodriguez', from page 30.

CHARLES DENNINGTON

*Vogue* has always been a celebration of creativity. It's a fashion title at heart, of course, but it's also a showcase of trailblazers working across art, design, photography, beauty and more.

I still think there's nothing quite like the printed page for offering a unique, curated perspective. But the internet has put the whole world in the palm of our hand. Whether scrolling Instagram and Pinterest for inspiration, or TikTok for pretty much anything else, our phones make it easier than ever to discover new ideas or a sense of belonging, to connect with people.

So when Samsung approached us with the idea of creating something special to mark the launch of its new Samsung Galaxy Z Series, we saw it as an excellent opportunity to celebrate the next generation of talent. The result is *Miz Vogue*.

Just as the foldable Samsung Galaxy Z Flip5 reimagines what a phone can be, we wanted to focus on individuals who are forging their own paths and daring to do things differently. This includes our cover star, singer and online sensation Mia Rodriguez (above), beauty creators such as Rowi Singh, designer Alix Higgins and the emerging talent featured throughout our *Miz Vogue* Vanguard.

In many ways, magazines are the flip side to the endless scroll of the internet. They offer a highly curated snapshot of people and ideas influencing culture right now in ways big and small. We believe the creatives featured in these pages are not only defining the current moment but shaping the years ahead. And our hope is that as you flick through this very special issue, you'll not only enjoy reading their stories, but be inspired by them, too.

**CHRISTINE CENTENERA Editor-in-chief**

TREND REPORT

# Which girl are you?

Introducing the main characters of autumn/winter '23/'24.

Gwyneth Paltrow in 1995.

LOEWE A/W '23/'24

THEORY A/W '23/'24

MICHAEL KORS COLLECTION A/W '23/'24

BRANDON MAXWELL A/W '23/'24

BOTTEGA VENETA A/W '23/'24

ERMANNO SCERVINO A/W '23/'24

GABRIELA HEARST A/W '23/'24

PRADA A/W '23/'24

GIVENCHY A/W '23/'24

EUDON CHOI A/W '23/'24

## The new minimalist

Just like Gwyneth Paltrow in the 90s, embrace understated hues and fabrics for their enduring simplicity. Lithe silk dresses are right for mild evenings while mod blazers and trench coats with unassuming lines are grown-up purchases to have forever.

WORDS: JONAH WATERHOUSE PHOTOGRAPHS: GETTY IMAGES, VOGUE RUNWAY

# The girl on fire

Nothing captivates like head-to-toe red. Destiny's Child had it on lock with their turn-of-the-century insouciance, but Prada's sparkly blazers in lipstick and Jacquemus's vermilion bloomers proved the colour has more mileage in 2023.

## The denim experimentalists

Fashion's Y2K obsession continues with reworked denim: the low-waist jeans favoured by Rihanna in the mid-00s were evoked at Diesel and Coperni while at Y/Project and Fen Chen Wang it was shredded pieces to literally tear up the rulebook.

GETTY IMAGES, VOGUE RUNWAY

## The grunge aesthete

Trends come and go but the 90s grunge girl lives forever, and Winona Ryder remains its poster child. A low-key attitude is the perfect accompaniment for patterns with a dark edge. Just add Chloé's knits, Burberry's billowing checked skirts or band tees with a punk feel.

## The slip-dress loyalist

Sometimes the most striking outfit is the simplest. Sheath-like gowns are again having a moment in 2023, almost three decades after Kate Moss solidified her love of the free-flowing, liberated silhouette.

GETTY IMAGES, VOGUE RUNWAY

## The leather hero

It wasn't only *The Matrix* that opened the door for statement leather, but the It-girls who reigned at the time. Aaliyah was famously partial to the look in oversized outerwear before it was cool, and this season Coach, Rabanne and Chet Lo brought the retro shape into the now.

ULTIMATE EDIT

# Rebel, rebel

Lean into the new season's subversive edge with trends to draw out a renegade spirit.

STYLING ISABELLA MAMAS
PHOTOGRAPHS JOSHUA BENTLEY

## Short and sweet

The pleated mini-skirts of autumn/winter '23/'24 reframe tailoring with a welcome dash of punk.

**This page:** SAMSUNG Galaxy Z Flip5, from $1,649, pictured throughout. WYNN HAMLYN vest, $500. P.A.M. top, $220. TOMMY HILFIGER skirt, $299. VAN CLEEF & ARPELS earrings, $5,700, necklace, $8,650, and bracelet, $5,250. CALZEDONIA tights, $15. CHARLES & KEITH shoes, $155.
**Opposite page:** TOMMY HILFIGER vest, P.O.A. G. ROBINSON shirt, $330. P.A.M. skirt, P.O.A., and socks, $35. MEADOWLARK earrings, $645. ZIMMERMANN belt, $395. FALKE tights, $25. CAMPER shoes, $290.

WORDS: JONAH WATERHOUSE. HAIR: GEORGIA RAMMAN. MAKE-UP: NISHA VAN BERKEL
ALL PRICES APPROXIMATE. DETAILS AT VOGUE.COM.AU/WTB

## Check it out

Tartan's resurgence comes as no surprise, given it's as comfortable – and versatile for outfit layering – as it looks.

## Handle it

Allow the 90s shoulder bag to reintroduce itself for 2023, either slung under arm or over shoulder. It's great for work, even better for play.

**This page:** CHANEL sweater, $11,930, shorts, $8,470, earrings, $2,560, bag, $7,440, tights, $780, and boots, $3,980, from the Chanel boutiques. **Opposite page, left:** P.A.M top, $195. GUCCI shorts, $2,050. CARTIER watch, $5,800, and rings, on right hand, $3,300, and on left hand, $2,080. FALKE tights, $50. CHARLES & KEITH shoes, $169. **Right:** COMMON HOURS dress, $3,100. EMILIO CAVALLINI tights, $35. CHARLES & KEITH shoes, $155.

## Tall story

Level up your wardrobe with modern iterations of the chunky platform shoe, from go-go boots to exaggerated schoolyard stompers.

JOSHUA BENTLEY

**This page:** CHRISTOPHER ESBER sweater, $595. CAMERON AMY HILL skirt, $380. HEAVEN MAYHEM earrings, $195. AGMES necklace, $1,695, and ring, $470. MAROSKE PEECH collar, $249. CIDER tights, $11. CHARLES & KEITH shoes, $115. **Opposite page, left:** CHRISTOPHER ESBER top, $695. CAROLINE REZNIK pants, $2,200. TIFFANY & CO. earrings, $2,950, necklaces, $6,300, and $4,900, and rings, on right hand, $1,100, and on left hand, $3,500. **Right:** WYNN HAMLYN top, $420. EDEN MAYTAL pants, $515. TIFFANY & CO. earrings, $2,000, and $3,200.

## Mod goth

Embodying gothic style is no longer a black-and-white affair. Goth 2.0 leaves room for stone greys, whites and chunky knits mixed with the usual ribbon and lace.

JOSHUA BENTLEY

## New utility

With shades of the early 2000s, sci-fi hardware is gaining traction via zip details that are chunky, not clunky.

SAMSUNG

**The Selfie.** Beloved by all, from morning gym-junkies to late night revellers. It lived an exceptional life, met celebrities and world leaders, and brought people together (like, really, really close together). It saw our best faces, our worst faces, and even our filtered faces. The loss of the Selfie as we knew it coincides with the launch of the Samsung Galaxy Z Flip5, which ushered in a world of hand-free FlexCam self-portraiture that look nothing like selfies at all. The Selfie leaves behind the selfie stick, and millions of fans around the world. In lieu of flowers, raise your dominant arm and block the view for everyone, one last time. Today we fondly bid farewell to the Selfie of yesterday.

SAMSUNG

# Long live FlexCam

## Galaxy Z Flip5

Join the flip side

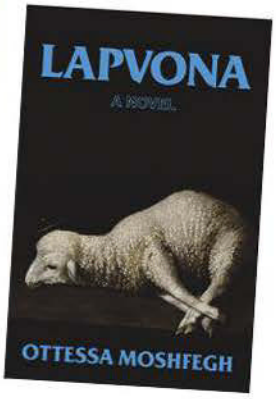
Image simulated for illustrative purpose.
Flex mode supported at angles between 75° and 115°.

samsung.com

**Above**: "Artist Jenny Holzer [with Keith Haring, 1986] is someone I've always been inspired by. The texts are beautiful, bright, violent at times, personal and universal at once. And her series of paintings, *Endgame*, balance beauty and the sublime with a much darker and political voice."

**Favourite scent**: "Comme des Garçons Sherbet Rhubarb, now discontinued, but I have a few hidden away. Sweet, synthetic, supernatural."

**Left**: signature printed works by Alix Higgins.




**On the shelf**: "Angela Carter's *The Passion of New Eve*. I read it when I was younger and it vibrates with a future I've not found elsewhere, and is my favourite book. Reba Maybury's *Dining with Humpty Dumpty* is a close second, and Ottessa Moshfegh's *Lapvona* comes a close third."

CURATED BY

# Alix Higgins

## The emerging designer on what informs his creative output.

Momentum is building for Alix Higgins. The designer has steadily grown his following his first two consecutive years at Australian fashion week. Higgins's work, a streamlined youth-centric output instantly recognisable for its distorted digital prints, combines the dual forces of urgency and sensitivity. It's a dichotomy that has attracted fans who see an expression of the solitary yet communal experience of being online in today's world. Although minimalist in appearance, Higgins's influences are richly layered, from his own poetic phrases informed by the internet age in which he grew up, to his community of close friends and muses, including gallerist Nina Treffkorn. "Nina was our fit model for the show so the whole collection felt imbued with her spirit," he says of resort '24, named Delectable Earth Shudder. There are also plans to launch bridal. Here he shares everything that's inspiring him.

**Above**: "Stella Tennant is someone I was always drawn to, and in my studies used to design by collaging onto thousands of photocopied croquis of her that were originally photographs by Paolo Roversi."
**Below right**: "All of my friends know I am disastrously obsessed with Florence and the Machine. The first album, *Lungs* soundtracked my teenage years and really moved me. It's poetic, ornate, dark, and so fully realised."

**Design idol**: "Nicolas Ghesquière ... particularly his time at Balenciaga and seeing something so digital in a sense was inspiring."

**Above**: "**Seb Brown** is a genius, a lovely jeweller from Melbourne who has such a strong sense of world."

WORDS: ALICE BIRRELL ADDITIONAL WORDS: JONAH WATERHOUSE PHOTOGRAPHS: BOWEN ARICO, GETTY IMAGES, VOGUE

VOGUE VANGUARD

# Going their own way

*Vogue* Vanguard celebrates the innovators and game-changers breaking new ground. For *Miz Vogue*, we look at 10 young Australian creatives forging their own paths across the worlds of fashion, art, beauty, music, sport and beyond.

**WORDS ALICE BIRRELL, JONAH WATERHOUSE AND HANNAH-ROSE YEE**

PORTRAIT: SIMRAT KAUR
OTHER IMAGES: COURTESY SERWAH ATTAFUAH

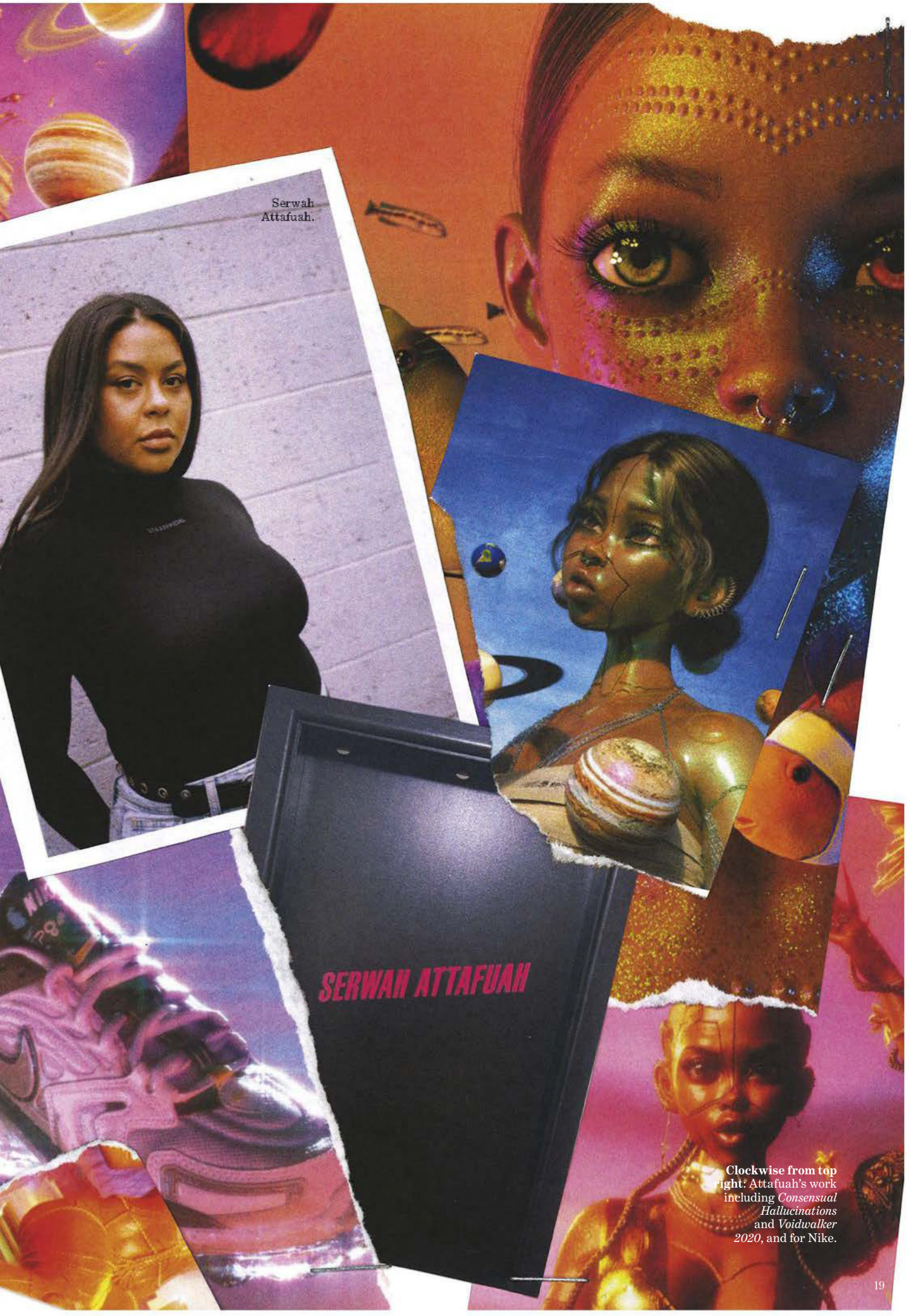
## Serwah Attafuah

"I feel like the art world only recently took digital art seriously," says 24-year-old multidisciplinary artist Serwah Attafuah. Her cyber dreamscapes, as intricately detailed as paintings, combine Afrofuturism with a rose-tinted teenage sentimentality; small wonder when she grew up perusing black metal and Renaissance painting Tumblrs at the height of the platform's influence.

Attafuah, who hails from Western Sydney, represents a new guard of creatives not limited by labels or mediums. Instead, she loses herself to the process, with accolades and celebrity followers – she has created NFTs for Charli XCX and Paris Hilton, worked with clients including Nike and Valentino, and is speaking at next month's SXSW Sydney – a happy bonus.

Attafuah began in oil painting but shifted to digital art as an alternative creative outlet when she found herself without a space in which to paint. "Now I'm able to make art wherever, however, and whenever I want because of the accessibility of digital art," she says.

Blazing her own trail has been key to Attafuah finding her way; a path that has already included showcases at Sotheby's and featuring in *Vogue* China and Australia. "I love that we no longer need to wait for institutions or galleries to validate our art and I'm hoping this leads to a more grassroots scene," she notes. "I'm also seeing a lot more female and non-binary people going to greater creative heights than ever before, which is inspiring." *– Alice Birrell*




**Clockwise from top right:** Attafuah's work including *Consensual Hallucinations* and *Voidwalker 2020*, and for Nike.

**Clockwise from top left:** "Ero-Boros / Teeth" by Jarrod Koutros. The designer. Koutros's all-black creations are inspired by historical garments.

## Jarrod Koutros

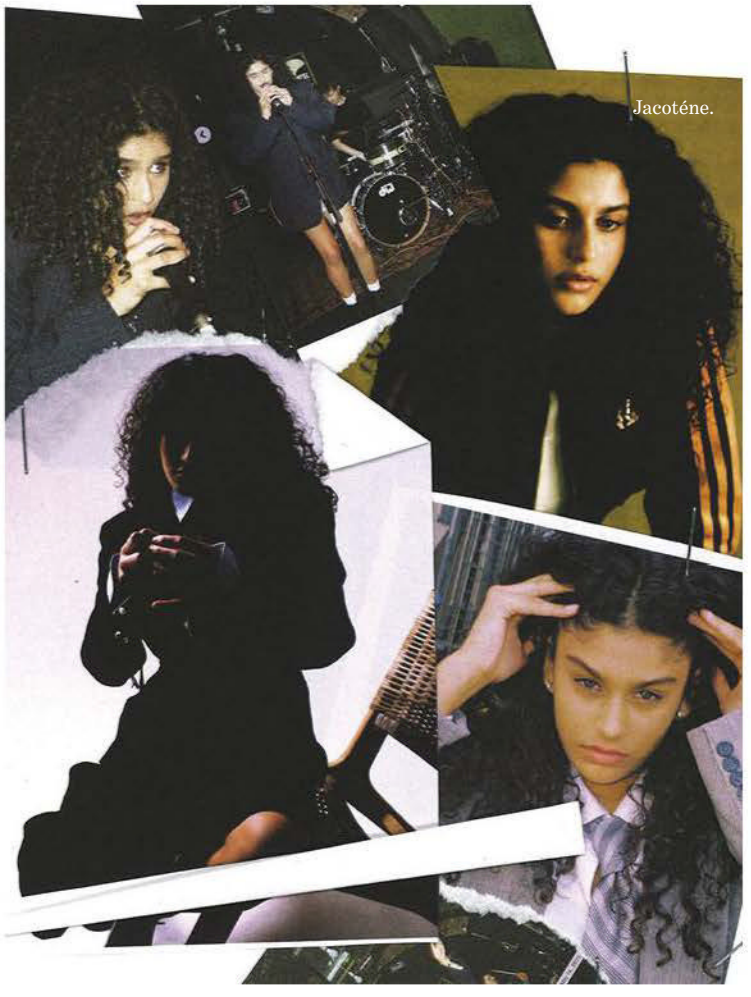
He only recently presented his graduate collection after studying at Melbourne's RMIT, but Jarrod Koutros is already making an impression. The designer was a nominee in the 2022 Australian Fashion Foundation Scholarship Awards and his body plates and moulds with exaggerated vertebrae have now become their own visual signature.

"I'm very fascinated with the body as a narrative of our lived experience," he says of the form he engages with creatively, sometimes empanelling it with oversized anatomy, other times totally encasing it in lavishly ruched fabric. "Finite but always in flux," he says of the human form. "Either from how we choose to dress it, or how we manipulate it to realise ourselves."

Though his gowns have an historical bent, the result of drawing on the grand couturiers including Charles James and Madame Grès, an artificiality interrupts the aesthetic, and that's deliberate.

"As a kid, I was deeply interested in the artistry that went into the practical sets and props of sci-fi films from the 80s and 90s," he says of the world-making of *Blade Runner*, *Alien*, *The Fifth Element* and *Star Wars*. He's striking at what he says is a dichotomy of grotesqueness and sensuality, a compelling duality that makes him one to watch. – *AB*

JESSIE CRANKSTON, JOE HOWAT, CRYSTAL HUA, COURTESY COURTNEY KENNEDY, TED MIN



Jacoténe.

## Jacoténe

There's few 18-year-olds who can say they've played the Sydney Opera House, secured a spot on the Laneway Festival line-up and are supporting G Flip on their Australian tour, but singer-songwriter Jacoténe is one of them. She's been tracking up since taking out the top spot for Triple J's Unearthed High 2022, despite entering her demo "a day before the cut-off date!".

The Melbourne-based artist has the soul-struck power of Amy Winehouse – comparisons are already being made – but a drive and optimism that is all her own. "I try not to take myself too seriously and aim to create a space for people to relate," she says.

It was through singing in choir and church that her musical inclinations grew, thanks in part to the encouragement of those close to her (shout-out to music teacher Ms Kearney). "I've been lucky enough to have people around me who believed in my craft more than I ever did."

The emerging talent says she notices it pays to find what works for you individually, as she watches others in the industry focusing on themselves and not trying to emulate what's come before. "I was welcomed into the Australian music scene and was shocked by the confidence of artists who explore different genres. This was the most inspiring to me." – *AB*

## Courtney Kennedy

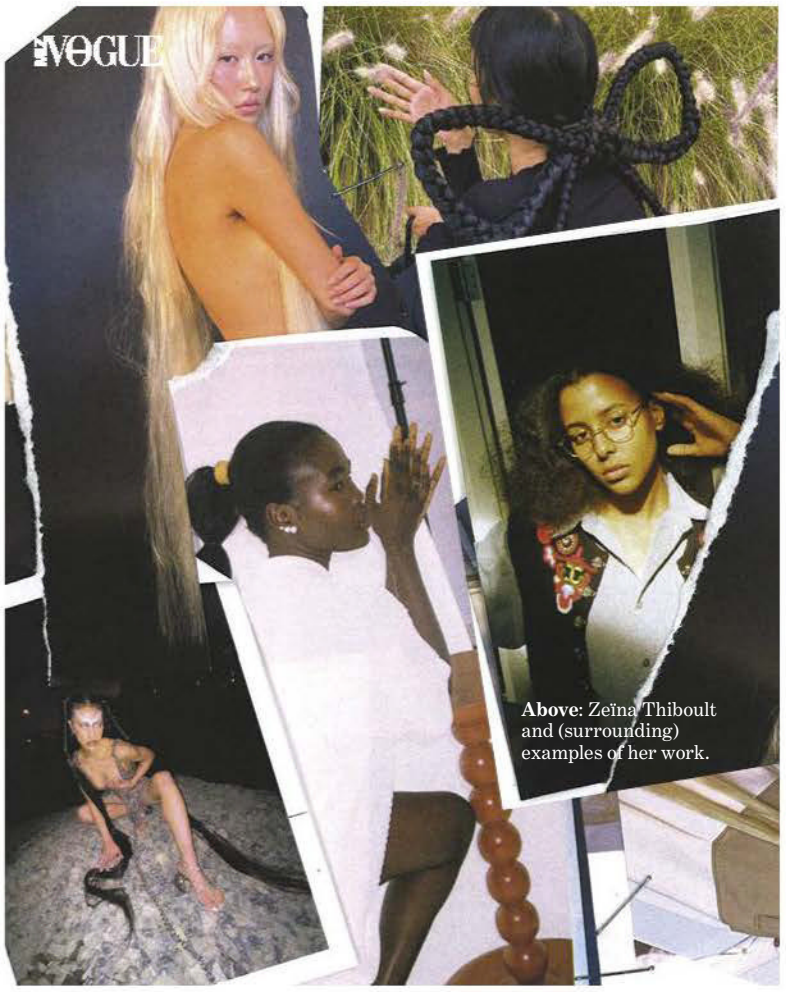
The intimate feel of the images Courtney Kennedy takes for her Instagram (handle: @gothwok) are heightened by their ultra-close framing. Kennedy captures her eyes and lips as part of the collages she creates by cutting letters from magazines, using everything from small pearls to tiny live flowers for her looks. "This process can take hours but is so therapeutic to me," she says.

The aesthetic began with nostalgia for the memes on now defunct video platform Vine. Phrases and lyrics such as "You got good but I got better", "Slay, serve, survive" and "Find some time to do something" (the latter cribbed from Tyler, the Creator) feature to create the feel of a personal diary with the outré theatricality of drag. RuPaul, Kennedy acknowledges, has been an inspiration. "It completely broadened my horizon seeing all these queens creating works of art on their faces and pushing the norms," she says of *Drag Race*.

What motivates her? Expressing herself, but also pushing ideas of what beauty can be while connecting with others. "Creating and seeing people engage is really beautiful and heart-warming. It's also a bonus that many of my followers are from a different time zone – it's like waking up to a gift when I see my following increase." – *AB*

Courtney Kennedy.

Some of Kennedy's detailed work.




**Above**: Zeïna Thiboult and (surrounding) examples of her work.

## Zeïna Thiboult

"When something is literally made from hair, it becomes that more special," says hair artist Zeïna Thiboult. This is certainly true of her own work; the creative known as @zyumaya spins real and faux tresses into gravity-defying attachments and wardrobe accessories that channel the intricacy of haute couture.

It all began with one hair sculpture Melbourne-based Thiboult made in 2020, and she's been making more elaborate pieces and even custom designs ever since. "I've always been interested in fashion and used to make clothes when I was younger," Thiboult shares. "As soon as I started doing hairstyles, I realised I could use hair as a garment itself."

Beautiful as many of her creations are – see the plaited ponytails spun into heart shapes, or the uncannily real-looking synthetic hair she places on shoes and turns into belts – fitting into conventional ideas of "beauty" is often the last thing on Thiboult's mind.

"I honestly sometimes try to do things I know are a little bit 'ugly' on purpose … that's when I know I'm pushing the boundaries of what's comfortable or challenging and what I might later be proud of." – *Jonah Waterhouse*

## Alyla Browne

Not many young actors are able to call up Sigourney Weaver for advice on how to approach a scene. But not everyone is Alyla Browne, the 13-year-old rising star whose fans include *Mad Max* director George Miller, Nicole Kidman and now Weaver, with whom she headlines in new Prime Video series *The Lost Flowers of Alice Hart*. "I have been lucky to work with the best in the business," Browne says, humbly.

The actor started work in commercials at age six before being cast in *Mr Inbetween*, Kidman's *Nine Perfect Strangers* and Miller's *3000 Years of Longing*. She loves every facet of filmmaking, from learning "blocking" – how a character might move in a scene – to imagining elaborate backstories for her roles. She hopes to one day make her own films. "That's a little way off," she says, "but I already have some ideas for a screenplay with a post-apocalyptic setting."

Browne has also been riding horses since she was three. "Even the thought of riding an animal and bonding with it is so magical," she says. "It makes me feel like I'm in Pandora [aka, the fictional world of *Avatar*]". *Avatar* star Zoë Saldana is in fact one of her idols, as are Florence Pugh and Jenna Ortega. No doubt we will see Browne on screen alongside them sometime soon. – *Hannah-Rose Yee*

Alyla Browne.

**Clockwise from left**: Browne on set for Prime Video's *The Lost Flower of Alice Hart*.

Tyra Elysse Harrison.

Harrison's work, or "transformations".

COURTESY TYRA ELYSSE HARRISON, DEREK HENDERSON, NICKY MURPHY, PRIME VIDEO/HUGH STEWART

## Tyra Elysse Harrison

She describes what she does as posting her "face paint on the internet", but one look at Tyra Elysse Harrison's make-up artistry, (known on TikTok – with 38 million likes – and Instagram as @tyra.mua), suggests she's downplaying her creativity.

Harrison fell into her chosen outlet in a typically Gen Z way. That is, not asking permission to join the establishment, but instead following her intuition and just creating. She became hooked on the transformation she saw costume and make-up could effect after working on a school production of *Amadeus*. A gig as a sound engineer followed, but the full looks she was wearing on her own face meant she was often mistaken for a back-up dancer or make-up artist. "That probably should have been a clue to me," she says of where she was headed.

The now London-based creative shuns the social media and beauty influencer route, instead embracing a transgressive mood closer in spirit to John Waters. Her many idols include Pat McGrath and Isamaya Ffrench, while the fashion surrealism of Schiaparelli and Loewe have informed recent "transformations", which include 20s brows, blue foundation and painted ears. The aim? To inspire while making people smile. "Even when I create something 'dark', it's with a wink," she says. "I just want to brighten people's feeds [so they say] 'What's happening today? Oh, she's a zombie; she's a mime; she's a cyborg who is also somehow a mermaid who is also lip syncing to Nicki Minaj – okay!'" – *AB*

Manahou Mackay wearing a piece from Sean Serror's Entropy Intimacy Collection.

Sean McCallum.

PHOTOGRAPHS: DYLAN MARRIOTT, COURTESY OF JAZZ MONEY; EDWARD MULVIHILL; SIMON TREW.
ARTWORK: *INFINITE ITERATIVE PIECE* (2023) BY JAZZ MONEY, COURTESY ACCA, MELBOURNE. PHOTOGRAPHED BY ANDREW CURTIS

## Sean McCallum

Most people take care to stop their clothes from showing age, but for Melbourne designer Sean McCallum, the wear and tear is where the inspiration starts.

"I'm really interested in finding how different silhouettes and materials respond to the effect of decay," he says of his emerging label Sean Serror, adding there is "often a sense of costume" in his work. See the sculptural gown worn by Mana Mackay to last year's National Gallery of Victoria Gala for reference, its boned frilled neckline channelling 18th-century costume with a side of dystopian grunge. Equally intriguing is his work with denim, a material historically associated with "casual" attire but incorporated by McCallum into elaborate handmade clothes that blend formality and futurism. The designer considers the place of every one of his pieces in the modern wardrobe, and his decision to produce only small, considered capsules opposes overconsumption through durable design that's made to last.

"I don't think anyone that has changed the fashion industry has set out to do it – they just had an authentic way of conducting themselves that therefore changed the industry," he explains. "[Clothing] can be a way to challenge our beliefs and imagine the world in a different way." – *JW*

## Arisa Trew

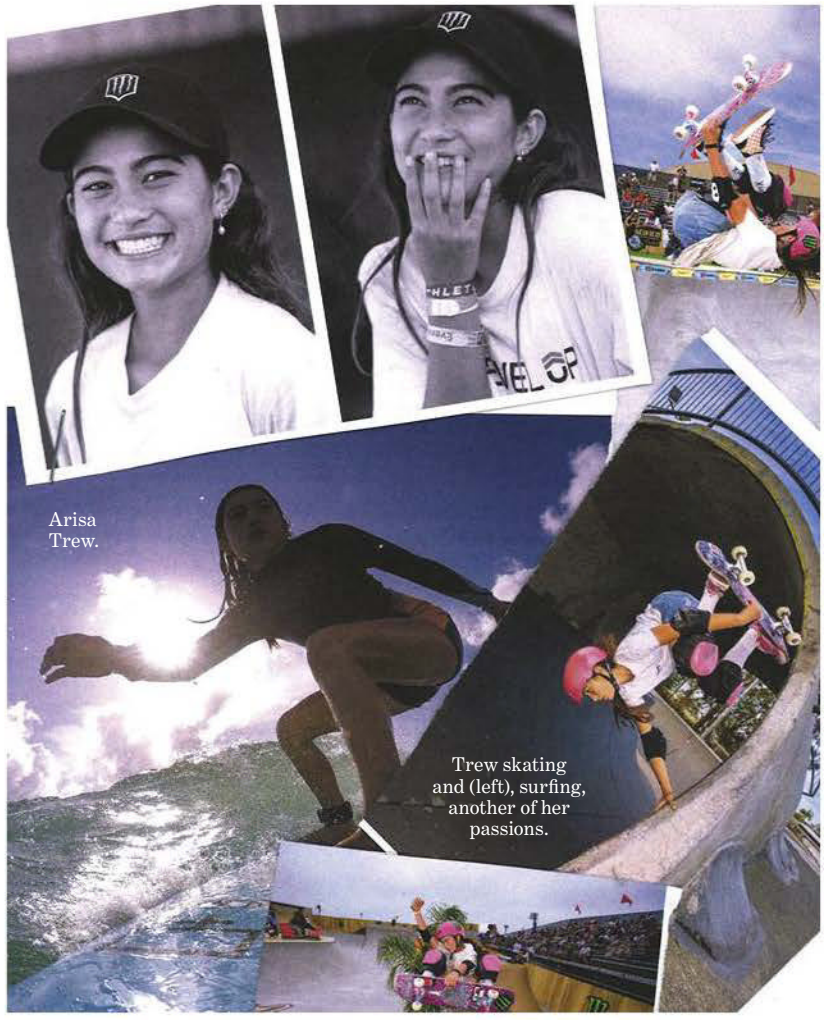
School usually dominates the life of the average 13-year-old, but for Arisa Trew her mind is on something beyond the classroom: the Paris 2024 Olympics.

It's a logical next step for the Queensland skateboarder, who has already won Gold at the X Games – the US equivalent of the Olympics for action sports – and become the first female to land a 720, which involves two full mid-air rotations before touching down on the ramp.

Trew performed the latter in front of Tony Hawk after meeting the legendary pro at his Vert Alert event, and he's now one of her mentors. "Tony explained to me what I was doing wrong and how I could fix it," she says.

Impressively, Trew fits in her schoolwork like any other teen, albeit at the specialised LVLUP - AUS school for skaters, surfers, and BMX bikers on Queensland's Sunshine Coast. "We do three hours of education in the morning and go skate after … it's so much fun," she says.

As well as Olympic glory, Trew hopes to follow in the footsteps of her idol and set more records along the way. "I hope to try spin 900s one day like Tony." – *JW*



Arisa Trew.

Trew skating and (left), surfing, another of her passions.

Jazz Money.

Money's *with textual consent* (2023), commissioned by La Trobe University.

## Jazz Money

Wiradjuri poet and artist Jazz Money first expressed themself through writing, but before long, their creativity began to spill out into artworks and installations. Now, they are an emerging multidisciplinary force.

"I started writing in an attempt to journal and understand my place in the world," Money says. "I wasn't great at [it] but after a while I began to realise the strange writings I was putting down might be poetry."

Their 2021 debut poetry collection, *how to make a basket*, was a reflection on surrendering to emotion in all its forms. Now Money continues to expand their output across art and sculpture and *infinite iterative piece*, a new installation that shows poetry framed by video and audio.

Money's works all evoke emotion, and are united in probing "how we use story to construct ourselves and our worlds… what's revealed when you interrogate the stories of the places we inhabit".

In terms of creative expansion, Money gives the impression they've only just scratched the surface. "I am greedy and want to try everything, though it may take a few lifetimes to get any good at them." But given their prowess in multiple areas so far, most would argue otherwise. – *JW*

# Social networking

For many of Australia's disparate fashion communities, the internet allows new levels of connection, all at the touch of a phone screen. Jonah Waterhouse examines how today's creatives are leveraging digital platforms to shake up the status quo and building a global audience along the way.

With billions of users across Instagram, TikTok and beyond, you might think every good social media idea had already been taken. But sometimes an account pops up with such an original premise, you can't help yourself from scrolling. Right now, it's @gettyimagesfanclub, an Instagram page filled with long-lost runway moments and celebrity encounters pulled from the archives of photo agency Getty Images. Think Karl Lagerfeld mixing cocktails behind the bar at a fashion week party in 2002 or Ashley Olsen at dinner with *Gossip Girl*'s Taylor Momsen in 2008. For Saul Pereira, the enigmatic Australian-based creator of the account, what started out as an escapist passion project is now becoming a lot more than just a hobby.

"I used to work in a boring office job in the city and got made redundant at the end of covid. I started my account to occupy myself and stave off negative thoughts," Pereira says of @gettyimagesfanclub, which now has more than 22,000 followers. "Now I do freelance research and creative consulting". He mentions a recent opportunity with Valentino, where he was offered the chance to probe the archive for long-lost vintage pieces, as a pinch-me moment, as was being followed by Gucci's new creative director Sabato De Sarno, as well as Chloë Sevigny. "I died," he says. Who wouldn't?

Pereira is part of a new guard of Australian creatives finding that the flip side of social media success can be a fast-tracking into the fashion industry. Instead of relying on traditional avenues for entry, they are using their unique perspectives to stand out. No matter your location, the internet is breaking down boundaries for making friends, or an impact, in the world of fashion. Pereira's success shows how sharing your unorthodox interests, with enough gusto, gains traction.

Rewarding the individuality of one's virtual persona through social capital is by no means new. The confessional

nature of Tumblr defined the 2010s, but in 2023, welcoming weirdness is even more on the up. Take the lo-fi, casual format of TikTok that encourages impromptu filming, countering the glossy, curated viewpoint of the Instagram grid.

Cassandra Napoli, a strategist at trend forecasting agency WGSN Insight, likens TikTok to a "digital planet" where a billion users exist in a melting pot of interests, including fashion. In her words, the platform's addictive algorithm is "akin to Earth's gravity, sucking users in and holding them in place while content spins around them".

With so much information, Napoli says it's natural for users to seek out content that appeals to their individual interests, and to filter out the rest. And given the vast scale of the social media landscape, chances are there's someone else with the same passion as you down to the most hyper-specific or unlikely of fascinations.

"Niche is the new norm, where no interest is too specific, and where there's room – and an audience – for everything," Napoli says. "It's not about having a large following but nurturing a community around a set of shared interests."

Elliot Shields, who contributes to Marc Jacobs's hit diffusion line Heaven, exemplifies this. He grew up on Queensland's Gold Coast, and used internet archive machines, forums and YouTube to hone a cultural knowledge that eventually formed the brand's 90s grunge aesthetic. "I've been quite lucky in that almost everything I've ever done has involved working with friends – I've never had a portfolio or website or anything," he shares, adding that being from a far-flung place can be a benefit for creatives, as it fuels a desire to stand out.

"People from geographically isolated areas tend to know much more about what's going on in their particular field because they're hungry for something that they don't have where they're from," Shields says. In other words, if you're an Australian who lives far from a cultural hub, there's a world of connection, and even work, at your fingertips.

"Niche is the new norm, where no interest is too specific and there's room – and an audience – for everything. It's not about having a large following"

Some of the universities that offer fashion degrees have also noticed shifts in their students' approaches. Bryce Alexander McIntosh, director of the National Fashion College, says its courses, which span from fashion communication to creative direction, factor for a world that values the opinions of young creatives, instead of leaving all the decision-making to an established few.

"Possibly the only positive to come out of the pandemic is that a lot of people have woken to the reality that only they can control their career destiny," he says. This has filtered down to high-school students, and McIntosh notes people as young as 13 are showing early interest in diplomas, when interest has historically only come from school leavers. "The reality is, we live in a world where we're all very different and unique, looking for part of ourselves in the media we consume."

But no matter how original your outlook, the digital world can at times feel cluttered, and those with the simplest approaches get the best cut-through.

Sydney blogger Romy Delvallee, who is known online as @romy_talks_fashion, breaks down the trappings of fashion in a digestible way: see her TikTok explainers of Jacquemus's autumn/winter '23/'24 show at Versailles, or Doja Cat's kitten cosplay at the Met Gala.

"Fashion is an art form, and just like any other art, it benefits from interpretation and context," Delvallee says. "By sharing insights, narratives, and decoding its creative processes, I hope to bring the audience closer to its magic."

That strategy is working. Delvallee has 154,000 Instagram followers and her TikTok has accumulated 79 million likes, many from outside Australia.

It's a similar story for 28-year-old Dubai-based commentator and stylist Osama Chabbi, who never felt aligned to fashion's traditional career structure and found his niche in well-researched Instagram reviews.

Since 2020, his work has created relationships with major designers – such as Haider Ackermann, who he recently interviewed – and landed him on *Vogue* Business's 100 Innovators list. Though he's based outside of Australia, Chabbi's story of making it as an outsider sounds familiar.

"We've witnessed a long phase in fashion where brands were leaders in establishing what they think is right for people, sometimes at the cost of individuality," he says.

"A lot of my relationships with brands have started with a sharp review: honest feedback is impactful as long as it's not personal."

The internet's ability to foster connections is not just making the fashion world more accessible, but inclusive, too. Wiradjuri model James Parr became a below-knee amputee four years ago and has spoken of his desire to effect change in the industry, correcting misconceptions about disability through online activism. In 2023, he was named one of Australian fashion week's Changemakers, for his advocacy inside and outside the industry.

"As someone who acquired a disability after being able-bodied for 21 years, I instantly noticed the injustices, mistreatment and lack of accessibility," he recalls. Parr says connecting with others with disabilities can lessen the burden of activism, which can be tiring.

"While I'm advocating for a minority, it can still feel lonely … social media has helped me connect with like-minded people, ensuring the message is shared."

Then there are designers. In Australia, some of the coolest emerging names embrace collective power; just ask Alix Higgins, who casts friends in runway shows instead of conventional models. Many of these friends Higgins wouldn't have met if not for the internet. Take Chloé Corkran, the casting director of Alix Higgins resort '24 with whom the designer connected on Tumblr 11 years ago. Or musician Solly Frank, who approached the brand on Instagram for a custom piece soon after its launch and became a close friend, walking in this year's show. In Higgins's words, these confidantes "physically embody the story as only they could, as they have been there since day one".

As a creative, the journey to success can be relentless, but made even more valuable thanks to the friendships forged en route. The internet is vast, allowing creatives to rally together, no matter where you're from. The challenge is to make sure you stand out from the pack. But as some of Australia's most exciting young fashion enthusiasts are proving, it also means the possibilities are endless.

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# New Galaxy Z Flip5

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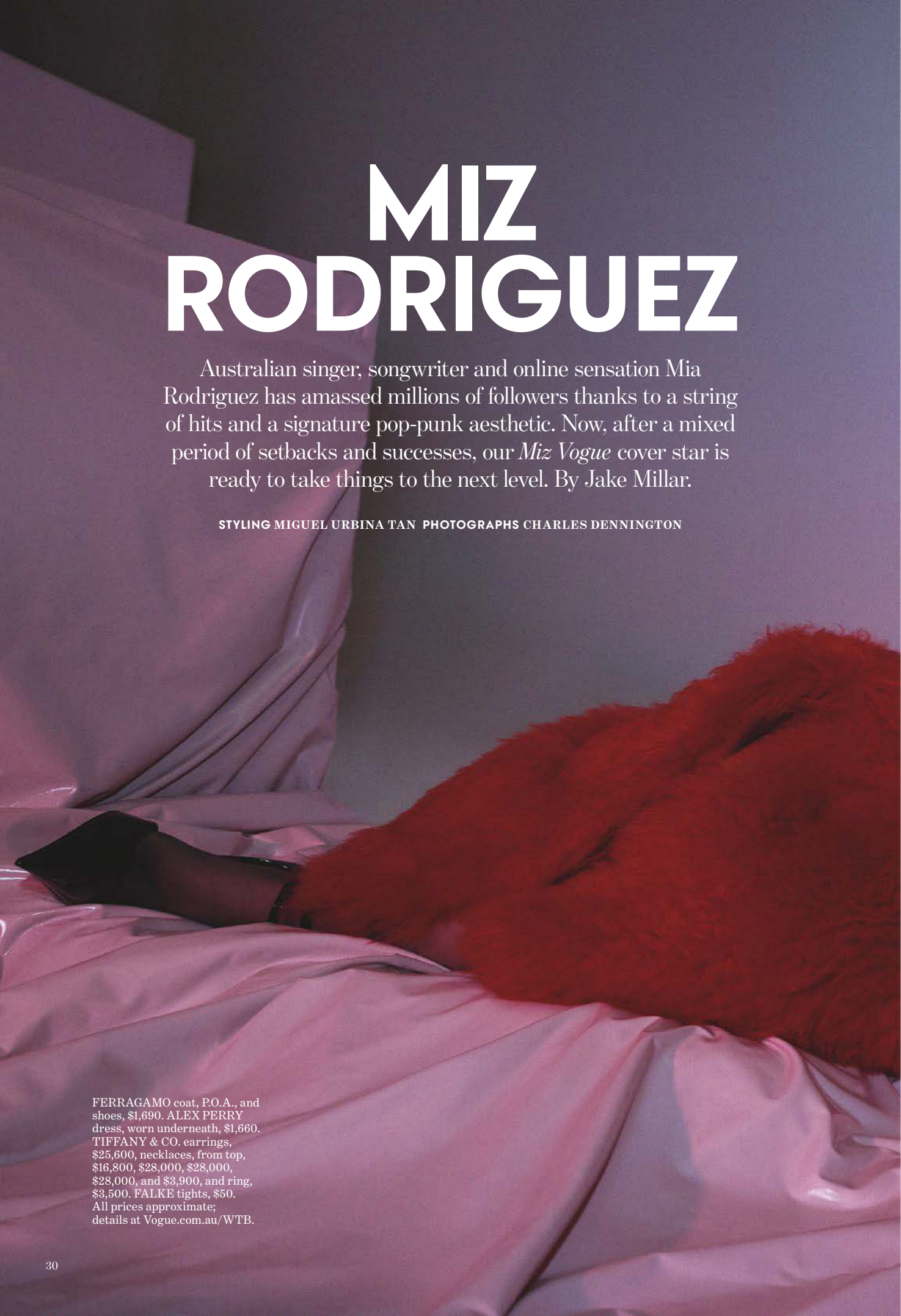
# MIZ RODRIGUEZ

Australian singer, songwriter and online sensation Mia Rodriguez has amassed millions of followers thanks to a string of hits and a signature pop-punk aesthetic. Now, after a mixed period of setbacks and successes, our *Miz Vogue* cover star is ready to take things to the next level. By Jake Millar.

**STYLING** MIGUEL URBINA TAN **PHOTOGRAPHS** CHARLES DENNINGTON



FERRAGAMO coat, P.O.A., and shoes, $1,690. ALEX PERRY dress, worn underneath, $1,660. TIFFANY & CO. earrings, $25,600, necklaces, from top, $16,800, $28,000, $28,000, $28,000, and $3,900, and ring, $3,500. FALKE tights, $50. All prices approximate; details at Vogue.com.au/WTB.

SAMSUNG Galaxy Z Flip5 from $1,649, pictured throughout. DAISY dress, $405. EMMA MULHOLLAND sunglasses, $225. TIFFANY & CO. necklaces, from top, $16,800, $28,000, $28,000, $28,000, and $3,900, bracelets, on right arm, $11,700, and $40,800, and on left arm, $23,600, $34,300, and rings, on right hand, $8,650, $8,500, $4,100, $10,400, and $3,500, and on left hand, $4,100, $2,100, $3,700, and $8,650. Fendi bag, $1,790. Calzedonia tights, $15.

CHARLES DENNINGTON

COMMON HOURS dress, $1,600. GIVENCHY top, P.O.A. HEAVEN MAYHEM earrings, $195. SWAROVSKI necklaces, $1,400, and $650, and rings, on right hand, $400, $195, and $400, and on left hand, $500, and $580. CHARLES & KEITH shoes, $169.

GUCCI jacket, $4,650. ALIX HIGGINS top, $285. MOSS TUNSTALL skirt, $140. TIFFANY & CO. necklaces, $16,800, $28,000, and $120,000, bracelet, $23,600, and rings, on right hand, $8,650, $8,500, $4,100, $10,400, and $3,500, and on left hand, $4,100, $2,100, $3,700, and $8,650. FERRAGAMO bag, $2,650. Calzedonia tights, $15.

CHARLES DENNINGTON

A couple of years ago Mia Rodriguez found herself on stage at the Enmore Theatre, in Sydney's inner west. In many ways, it was the culmination of a dream long in the making; a young Rodriguez, whose start came via posting song covers on social media, was now at one of the country's most legendary music venues, mic in hand, for what was her first-ever live performance. But there was a catch.

Rodriguez was there to open for acclaimed Aussie pop-rockers Lime Cordiale. But this was March 2021 and covid restrictions for music venues were still very much in place. This meant it wasn't exactly the live debut that the up-and-coming performer had imagined.

"There were a lot of people there because it was at the Enmore," she says. "But the crowd couldn't stand up or sing along; they had to sit there. It was like, crickets. It felt like I was performing to a room full of mannequins!"

Rodriguez, who recently turned 21, can laugh about it now. And to be fair, it is kind of hilarious to imagine her belting out hits such as "Psycho" while the crowd watches on politely, as though they were enjoying a quiet evening at the ballet.

But at the time, the experience symbolised the frustration felt by Rodriguez and thousands of artists like her. Crowds were ready to hear her music; they just couldn't enjoy it as she had intended. "I felt like I was on the verge of breaking through," she says of the period leading up to Australia's covid peak. "And it just held me back so much."

Rodriguez was born and raised in Western Sydney. School was tough – "I was bullied a lot" – but music quickly became an outlet. "I just loved singing. As soon as I would get home, that was my escape. I've always loved music."

When she was 15, Rodriguez started posting videos to Musical.ly, the social media precursor to TikTok. And like millions of others her age, she quickly discovered that while the classroom had been an isolating experience, she could reach a whole new community via her phone.

"There were people online who enjoyed who I was, so I could really be myself without caring what others thought," she says. "It definitely helped me stay true to myself and not change for anyone. I just loved the fact that I was entertaining people and inspiring them. And just making people happy."

Rodriguez built a following posing lighthearted, funny videos, but soon found herself contemplating the path trod by Troye Sivan, who transformed from a YouTuber to fully fledged musician. "I was like, 'What if I did what he did?'" she recalls wondering at the time. "So I started posting song covers and I got discovered by a label. It really came out of nowhere."

Rodriguez signed to independent Australian label City Pop Records when she was 17. The timing was far from ideal – this was December 2019, right before the world went into its pandemic spin – but she was still able to release some new music. The video to her first single, "Emotion", quickly took off on YouTube, where it has since had more than 2.5 million views.

It also shows the beginnings of the look that has since become a visual signature for Rodriguez: an aesthetic that combines the eccentric darkness of the Tim Burton films she used to watch with her dad growing up, and an early love of punk music (US group Pierce the Veil has been her favourite band since she was 12).

"Emotion" was followed by "Psycho", a catchy single about embracing your teenage quirks that was released in April 2020 and is arguably her best-known track (the video now has 25 million views on YouTube), and more recent singles "Shut Up", "Superglue" and "I LUV U".

The pandemic may have initially held her back, but you can't help feeling Rodriguez has been making up for lost time ever since then. The same month she appeared at the Enmore, she was named *Rolling Stone*'s Best New Artist, and then signed an international deal with US label Atlantic Records.

Today, she has more than two million followers on TikTok, alone, and hundreds of thousands more across all of her channels. The social media landscape may be more crowded than ever, but Rodriguez believes there is still plenty of opportunity for aspiring musicians to have their voices heard. "Social media is today's newspaper, except you're the writer of your own story," she says, when asked what she'd say to those who want to follow in her footsteps. "And the more unique you are, the better chance you have of ending up on the front page."

Rodriguez, too, is still in the process of writing her own story. She is currently working on new music that she describes as "a bit more experimental" but beyond that, the performer isn't too focused on specific career goals. Well, except for meeting Troye Sivan, the artist and *Vogue* cover star who might well have inspired it all.

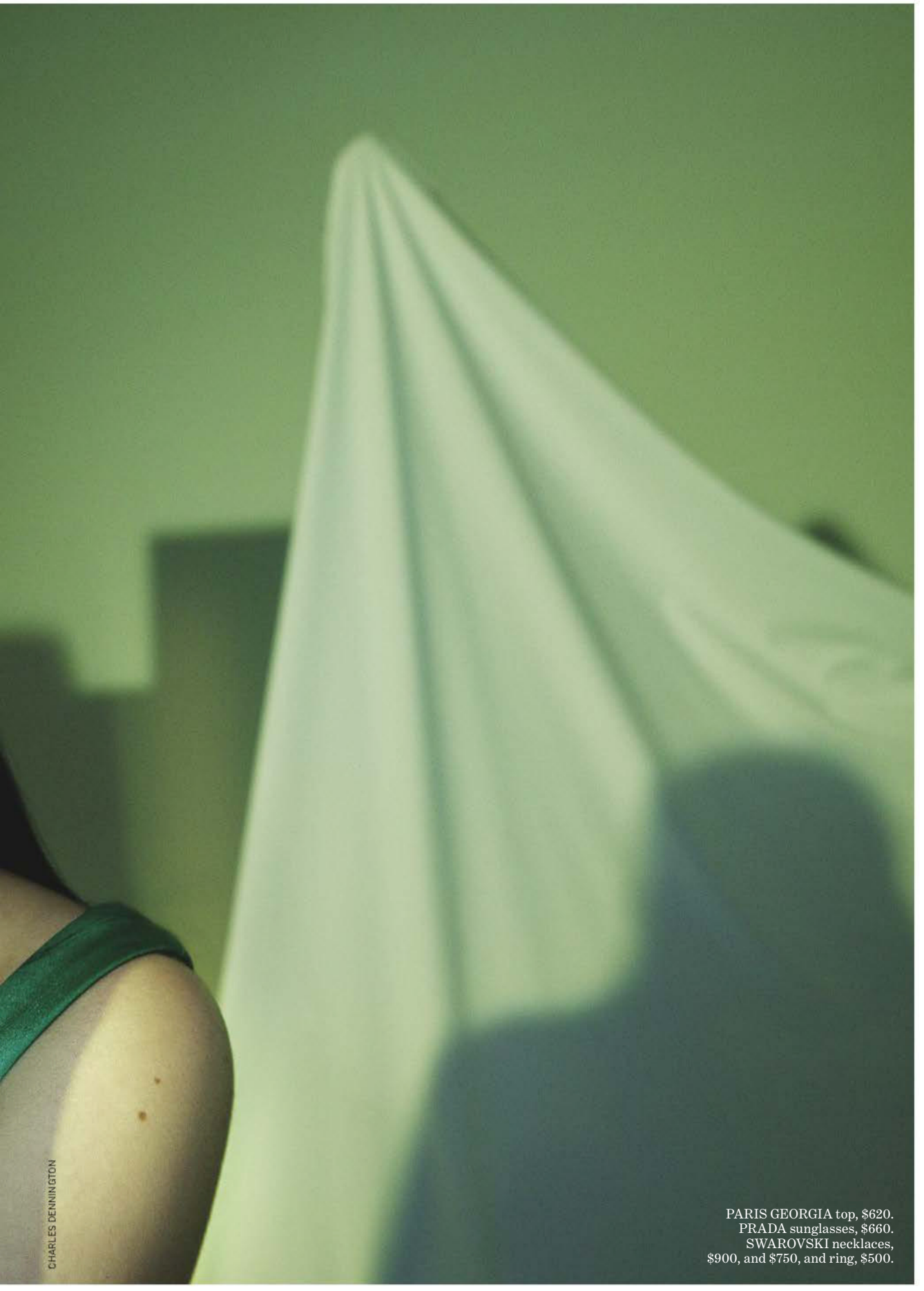
"I think I could die happy if I met him," she says, before catching herself, perhaps conscious of scaring him off. "As an artist, not just a fan!"

"But I'm just enjoying the journey at the moment, making new music and excited to release stuff," Rodriguez adds, of her plans for the future. "Right now, I'm just having fun."]

CHARLES DENNINGTON

HALUMINOUS top, P.O.A., and skirt, $520. TIFFANY & CO. necklaces, $11,500, and $129,500, bracelet, $34,300, and ring, $12,200. Wolford tights, $50.

PRADA



CHARLES DENNINGTON

PARIS GEORGIA top, $620.
PRADA sunglasses, $660.
SWAROVSKI necklaces,
$900, and $750, and ring, $500.

**Opposite page**: HALUMINOUS top, $480. INJURY pants, $750. HEAVEN MAYHEM earrings, $195. SWAROVSKI necklace, $900, bracelet, $650, rings, on right hand, $400, $195, and $400, and on left hand, $500, and $580.
**This page**: VERSACE coat, $6,660, and bag, P.O.A. SWAROVSKI necklaces, $1,400, $750, and $900, and rings, on right hand, $400, $195, and $400, and on left hand, $500, and $580.

Hair: Sophie Roberts
Make-up: Gillie Campbell
Manicure: Cindy Vellis
Set design: Sophie Fletcher

CHARLES DENNINGTON

MICRO
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Who said the miniature bag trend is impractical? Pair your next-gen Samsung Galaxy Z Flip5 (pictured here in actual size) with your favourite petite bag and you'll still have room for keys and lip gloss. For added style status, take advantage of the extra-large cover screen and match it to your ensemble.
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# New Galaxy Z Flip5

## Join the flip side

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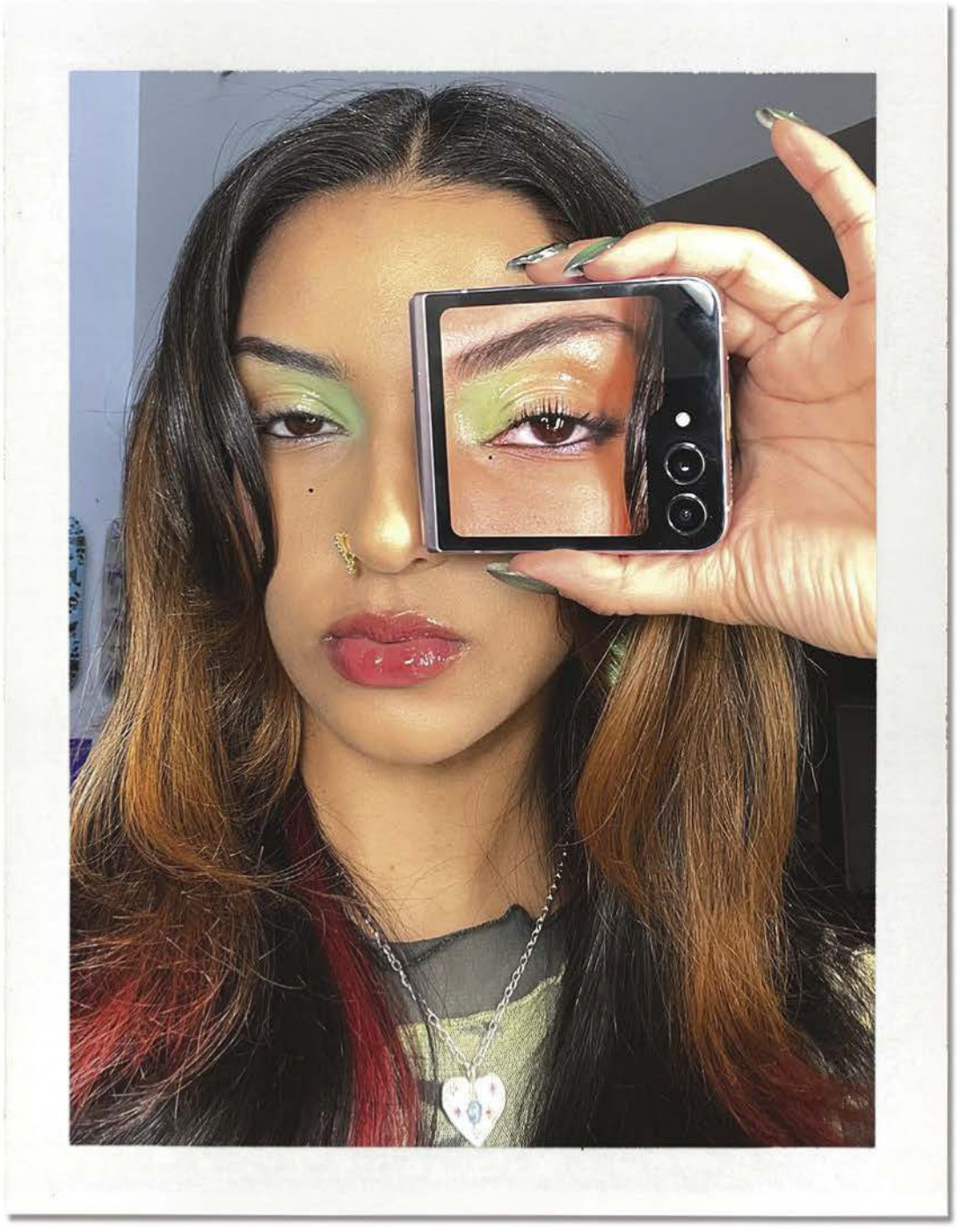
# Colour theory

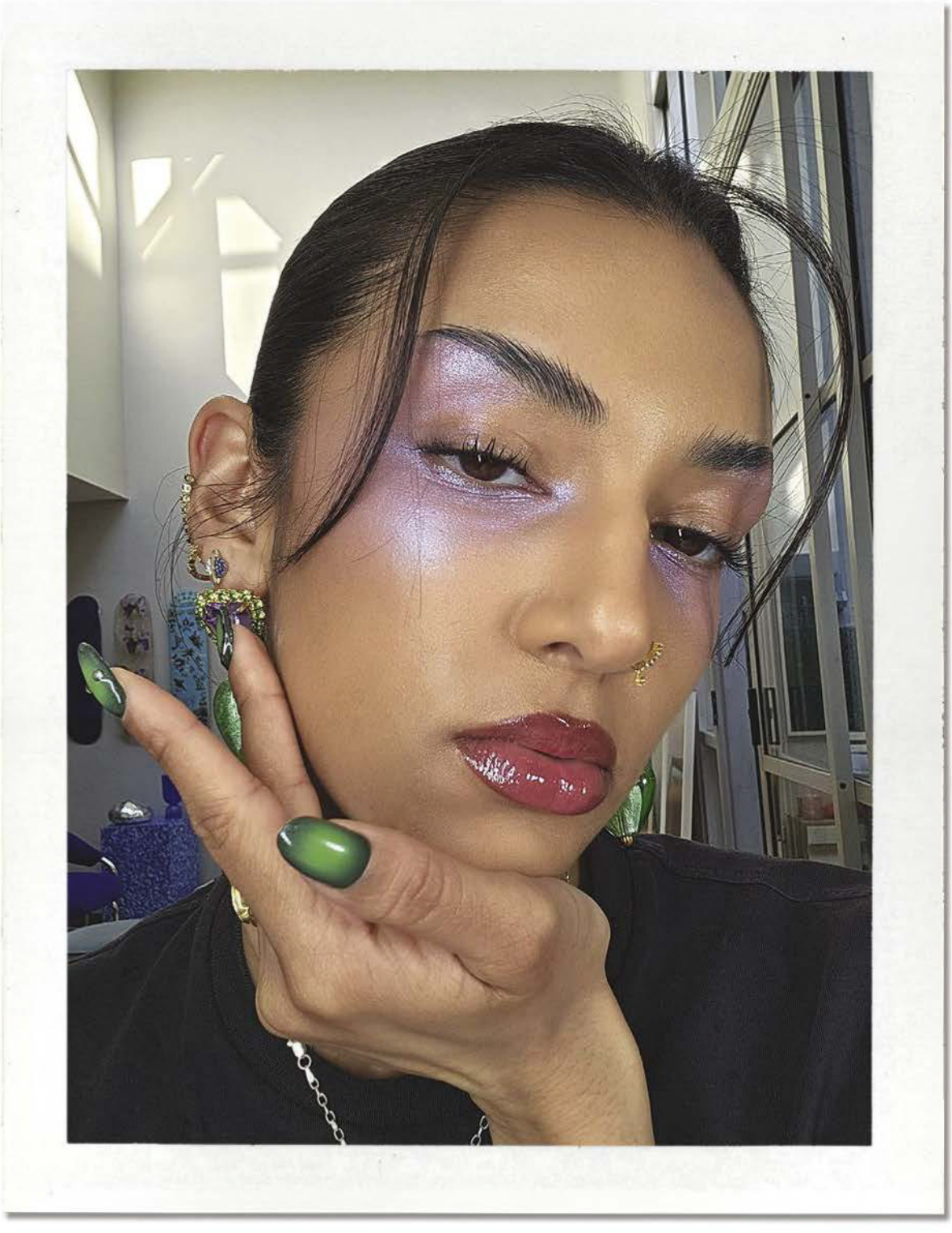
The Samsung Galaxy Z Flip5's colourways of Mint, Lavender, Cream and Graphite inspire make-up artist Rowi Singh to tap into the full spectrum of shades for a crescendo of matching *maquillage*.



## Mint condition

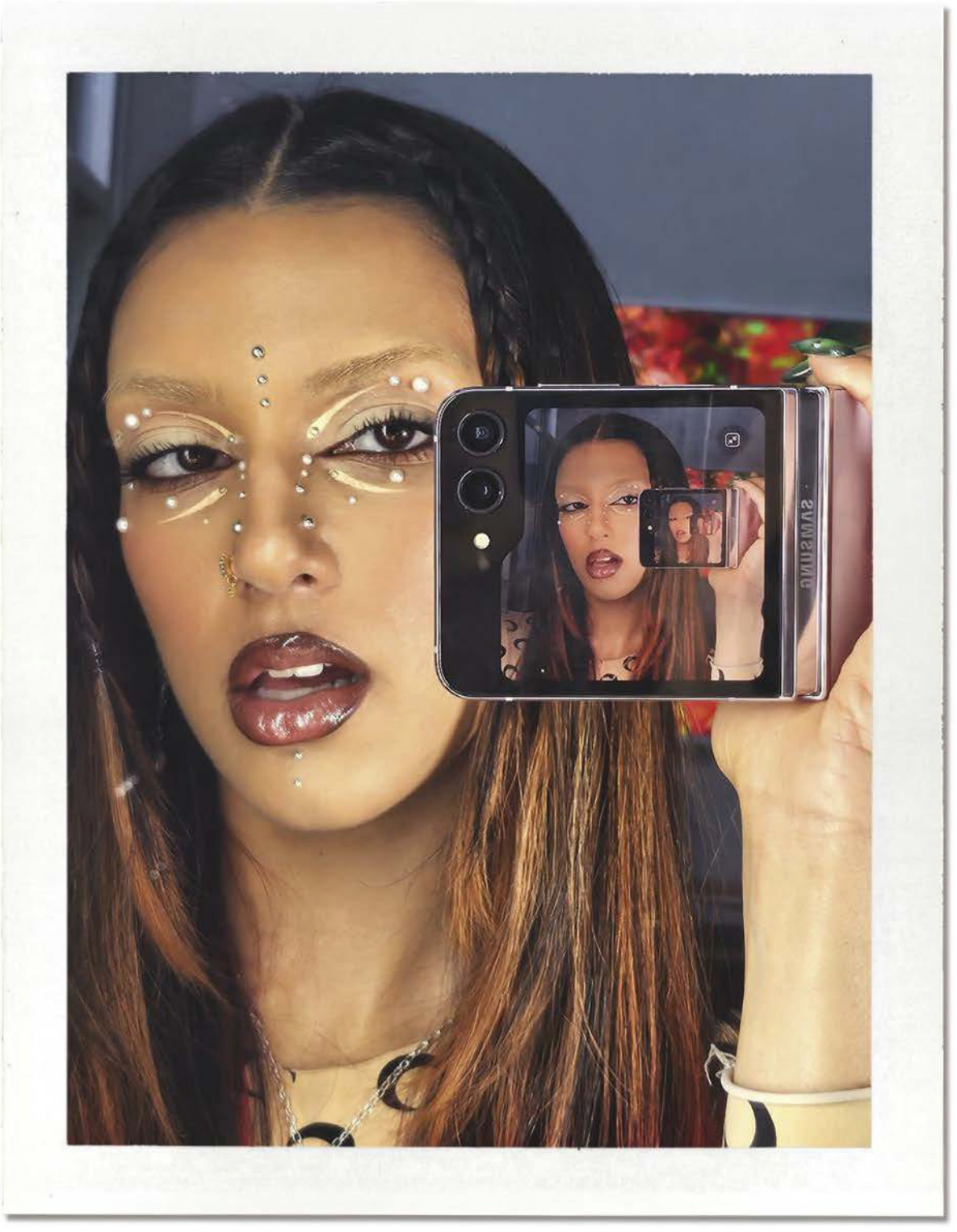
Atop a neutral base, Singh dips into bright mint tones to create an eye that's good enough to eat. "This look was all about glossy mints, like something delicious, making the eyes look tasty."

WORDS: MAHALIA CHANG PHOTOGRAPHS: ROWI SINGH



## Lavender haze

Singh blends from eyelid to cheekbone in sweeping iridescent purple. Using the same shade on both the lid and cheekbone is "a really striking but simple way to be creative with your make-up", she says. "It makes your features pop. It makes your eyes pop, makes your lips pop, makes your cheeks pop."




## Cream of the crop

For cream, Singh leans into 3D texture to elevate a neutral shade. Pearls and silver appliqués create sleek shapes and an "alienesque" look where detail is the focus. "I just wanted to make it look a little bit futuristic, like you can reach out and touch it." Tip: Samsung's Galaxy Z Flip5 doubles as a compact mirror for touch-ups on the go. "I have the tiniest handbags and it's the perfect size to bring with me everywhere."

ROWI SINGH

## Graphic detail

The darkest colourway calls for drama, which Singh delivers in spades. “When I heard ‘graphite’, it reminded me of graphic. And graphic, to me, is not just black, it’s iridescent pops of blue and pink and green. This my favourite look, I had the most fun with it.”

FINAL NOTE

# Pocket dial

Whether open in full-screen mode or flipped shut and tucked away, the sturdy, stylish Samsung Galaxy Z Flip5 is made for life on the move.

SAMSUNG Galaxy Z Flip5, from $1,649. MAROSKE PEECH dress, $269. TIFFANY & CO. earrings, $10,900. FENDI bag, $6,700.

STYLING: ISABELLA MAMAS PHOTOGRAPH: JOSHUA BENTLEY HAIR: GEORGIA RAMMAN MAKE-UP: NISHA VAN BERKEL
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# New Galaxy Z Flip5

Join the flip side

Josh Heuston

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Monument Outdoor 4-Seater Lounges, W230xD90xH75cm, $1,999 each; Monument Outdoor Armchairs, W85xD90xH80cm, $899 each; Monument Outdoor Coffee Table, W70xD130xH40cm, $699; Hamptons Silver Indoor/Outdoor Rug, 200x290cm, $1,399; Jalander Rattan Lantern, $99; Sidney Rattan Lantern, $89. **On table:** Robert Gordon Slate Table of Plenty Oval Platter, $49; Salt & Pepper Vera Tumbler Glasses, set of 4, $49, and Ogin Salad Bowl, $59. **Southport outdoor cushions, clockwise from left:** Matacawa in Marine, Flanged Edge, 60cm, $169; Palo in Natural, Plain Edge, 50cm, $139; Malindi in Cascade, 60x30cm; $129, Mauritius in Lobster, 60x30cm, $129; Tulum in Sand, Flanged Edge, 60cm, $159; Yasawa in Lobster, Plain Edge, 50cm, $139; Matacawa in Lobster, Plain Edge, 60cm, $149. All other items, stylist's own.

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Sofia Coppola taking a break on the set of her film *Marie Antoinette* (2006).

The script for Coppola's *The Virgin Suicides* (1999), and right, stills from the film with Kirsten Dunst.

CONTINUED:

BOYS' POV:

In the window: The girl puts her hand to the glass, and the light goes out, leaving the boys staring at the dark house.

FADE OUT:

FADE IN:

EXT. LISBON HOUSE - DAY

In the daylight, we can see life around the neighborhood homes except for the Lisbon house. The doors are closed, the curtains all drawn, we can only make out SILHOUETTES of people walking past windows.

NARRATOR
Given Lux's failure to make curfew, everyone expected a crackdown, but few anticipated it would be so drastic. The girls were pulled out of school and Mrs. Lisbon shut the house in maximum-security isolation.

Kids on bikes ride by, with slurpees.

CUT TO:

INT. LISBON HOUSE - DAY

We HEAR the drops of a leaky faucet. Mary stares for a long time into a magnifying mirror with a built-in make-up light. Therese stares out the window.

Bonnie lies on a heap of stuffed animals and pillows in her room studying big glossy travel brochures: "Far East Travels," "Great Wall of China Tours"...

NARRATOR
She had done more than just take the girls out of school. ~~The next Sunday, arriving home from a spirited church sermon,~~ she had commanded Lux to destroy her rock records.

Mrs. Lisbon stands over Lux who is crouched on the floor in a nightgown and socks guarding her crates of albums.

MRS. LISBON
Now!

(CONTINUED)

# Director's cut

Sofia Coppola has kept an exhaustive record of every film she has made, and for the first time has collected the highlights into a limited-edition book. Hannah-Rose Yee digs into the filmmaker's archives for an exclusive first look.

"What's the whole point of doing a movie unless it's something only you can make?" This is one of the declarations – plain, yet understated – that Sofia Coppola makes in *Archive*, her first book. If you have ever seen any of the auteur's eight films (soon to be nine, with the release of her biopic *Priscilla*, as in Presley) you will know exactly what she is talking about. Coppola makes movies that only she could make. From *The Virgin Suicides* and *Lost in Translation* through to *Marie Antoinette* and *The Bling Ring*, she tells stories about the intersection of girlhood and womanhood, about fame and pop culture, of restraint and excess. These are worlds that Coppola has lived in; they are the hotel corridors that she has walked down. What's the whole point of doing a movie unless it's something only you can make?

Coppola's process as a filmmaker stems from her love of photography. The daughter of film legend Francis Ford Coppola – the only way to sum up his storied career is to say that in the space of seven years, he made three of the best movies of all time – she fell in love, first, with the camera, shooting fashion editorials for *Interview* and Paris *Vogue*. But in her late 20s, she made a short called *Lick the Star* about a schoolkid navigating the minefield of social structures that is being a teenage girl.

It was her first film, but it could have been any of them: from *The Virgin Suicides*, her feature debut, based on the Jeffrey Eugenides novel about a group of boys who become obsessed with the Lisbon sisters, to *Marie Antoinette*, in which Versailles' Hall of Mirrors is like the worst high school locker room you've ever been in. Or even *Priscilla*, in which Cailee Spaeny stars as the young Priscilla Presley, attending Catholic school during the day before racing home to Graceland to party with Elvis, played by Jacob Elordi. "I remember my own life as a teenager; spending so much time in my room, daydreaming, looking at pictures in magazines and talking on the phone," Coppola notes in the introduction to *Archive*.

The book is a wonderfully pervy peek behind the curtain at both Coppola's process and her ability to catalogue everything. (Just think of what her closet must look like!) After each film, Coppola collects photographs, notes, scripts, references and more into boxes, stashing them away like a time capsule to be opened only when the time is right. Maybe it was the pandemic, or perhaps it was returning to the director's chair on *Priscilla*, but Coppola exhumed those boxes and rifled through them for *Archive*. →

**Above**: Scarlett Johansson in a deleted scene from *Lost in Translation* (2003), Coppola's Oscar-winning second film which she wrote and directed. **Below**: References and call sheets from the Chateau Marmont-set film *Somewhere* (2010).

**Above, from left**: Cailee Spaeny in a scene from Coppola's upcoming adaptation of Priscilla Presley's 1985 memoir *Elvis and Me*; Bill Murray in his third film with Coppola, *On the Rocks* (2020), which she wrote and directed.

Structured chronologically, it shows the progression of Coppola as both artist and filmmaker and as a woman. At 29, making *The Virgin Suicides* with the clarity of youth. "I didn't know I wanted to be a director until I read *The Virgin Suicides* and saw so clearly how it had to be done," she notes. At 32, making *Lost in Translation*, the deeply personal tale of feeling isolated and adrift in a new marriage that would win Coppola an Oscar. Three years later, cashing in all her Hollywood credit to make *Marie Antoinette* purely because she identified so closely with the story of a woman asserting her own identity within the confines of a rigid system. ("Oh god! You did a self-portrait as Marie Antoinette," a friend told her after seeing the movie.) Making that film, she fell in love with Thomas Mars, the lead singer of Phoenix whose songs appear on the soundtrack, and Coppola admits that on set she was often distracted because she was texting her future husband. They had a daughter, Romy, and her next film *Somewhere*, set in the Chateau Marmont and starring Elle Fanning, was about fame and parenthood through the lens of the daughter of a famous person who was, now, a famous parent herself. (What's the whole point of doing a movie unless it's something only you can make?)

> "I remember making a point of wearing a dress, because that's not what directors ever wore ..."

Five more films round off the book. 2013's *The Bling Ring*, about the network of teenagers stealing Louis Vuitton Speedy bags from celebrities in the early 00s. Then 17's Civil War remake *The Beguiled*, 20's *On the Rocks* – what Coppola calls her "romantic comedy" about a woman whose life is in disarray and her father who sweeps in to pick up the pieces – and this year's *Priscilla*. For each movie, there are boxes of ephemera. Behind-the-scenes photos from *The Virgin Suicides* of star Kirsten Dunst by Corinne Day. An image of Coppola at work, captioned with this missive: "I remember making a point of wearing a dress, because that's not what directors ever wore … I was determined to still be feminine while directing … And it was summer. And it was the 90s!" Annotated maps of Tokyo from *Lost in Translation*. So many pictures of Ladurée macarons on the set of *Marie Antoinette*. Guy Bourdin references. A Smythson notebook embossed with the title *Somewhere*. Photos of Coppola directing with her toddler daughter on her lap. A copy of the original Nancy Jo Sales *Vanity Fair* article that inspired *The Bling Ring*. Swatches of black lace from *The Beguiled*. That script annotated like a yearbook. ("Have a great summer!" scrawled Nicole Kidman.) Notes from her father about *On the Rocks*. A cache of images shot by Elordi from the set of *Priscilla*.

The book is like manna from (Marc Jacobs) heaven for Coppola fans. Her archive is a window into the director's singular vision. It reveals a detail-oriented and stylish filmmaker whose references span everything from high fashion photography to Tokyo streetwear to New Romantics youth culture. And it documents the throughline of her career. "There is always a world and there is always a girl trying to navigate it," notes Coppola. "That's the story that will always intrigue me." Archive *by Sofia Coppola (MACK, $110), on sale now.*

SOFIA COPPOLA, ANDREW DURHAM, COURTESY OF THE ARTIST AND MACK
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# Teenage dream

Remember Judy Blume? The author who captured teenage angst, and all of its joy, is having a resurgence, courtesy of a brilliant documentary and the first film adaptation of her most iconic work. Annie Brown revisits her books for a trip down memory lane.

It's quite possible I owe a fine to the Burnie Library from circa 1996 due to over-borrowing Judy Blume's *Forever*. For one, I couldn't get my hands on it at my small religious school where sex-ed basically amounted to being shown a very 1970s movie of an extremely natural birth which was truly enough to put most of us off sex for life. (Which was, of course, the point.)

The book, first published in 1975, is about 18-year-old Katherine and Michael who fall in love and have sex. Katherine loses her virginity to Michael and it's a big deal, but maybe more importantly, it's not the *biggest* deal.

As Judy Blume says in the recent documentary *Judy Blume Forever*, she wanted to write a book where having sex wasn't something that could ruin your life. It also doesn't have to define it either.

For months, as a bookish girl on the cusp of everything, desperate to *finally* get my period, I stashed *Forever* under my pillow and read it inside other books at the breakfast table. Like the other Judy Blume books I'd devoured, such as *Are You There God? It's Me Margaret* (now a film starring Rachel McAdams, coming to cinemas in Australia soon) and *Deenie* (the obsession with the glamour of a brace for scoliosis remains), the book felt like a friend.

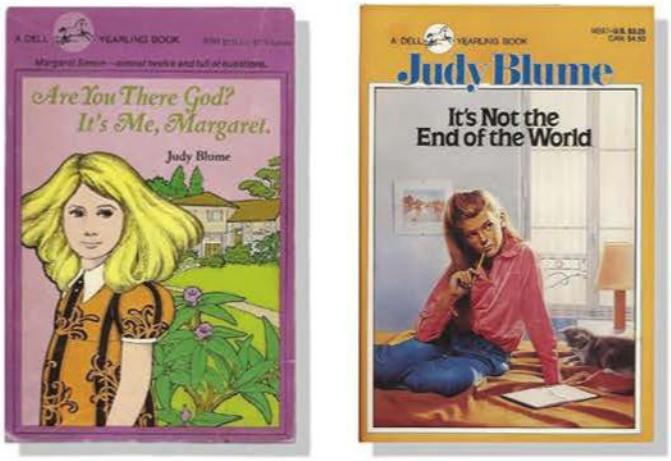
Re-reading it recently as a 30-something mother of two, I'm struck by how true, and almost voyeuristic, it feels in capturing all of the awkward bumbling and longing and worrying of teenagehood. As a tween, I found the ending of *Forever*, where a summer apart changes things for the couple, unbearably and intoxicatingly tragic. But being an adult with some idea of disappointments and heartbreak and the way life goes, is to know that you can have intense feelings and experiences with someone who, one day, might be someone you bump into and say, "Well, see you around." Someone might have

Judy Blume.

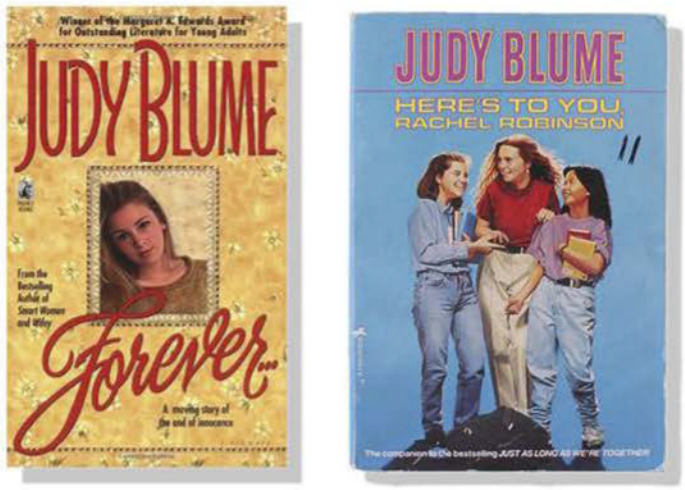
given you their whole heart, but later only a little piece that you carry with you remains.

The books are a little dated. Remember all the sanitary pads with *belts*, or the fact that most of the mothers don't work (and are much younger than many mothers today – it is strange to now be the same age as the mothers in the books who have teenagers and play bridge on a Thursday morning), and people talk on the telephone *all the time*. But the themes – the agony of growing up, of wondering if you're "normal" and if people will like you, of puberty and masturbation ("special places!") the crush of parental expectations and the idea that you can be complicated and messy but fundamentally good – remains.

As one author says in the recent Prime Video documentary *Judy Blume Forever*, the books weren't meant to be timeless, they were timely. But in the end, they did become timeless. How to be a person, the author's perennial preoccupation, remains an eternal question. The documentary is a reminder of how Judy Blume was revolutionary and brave (indeed her books were banned in some parts of the US) for putting all of the secret worries, obsessions and desires felt universally by young people into words. So much work that captures the horny and irrational sweetness of growing up now, from Netflix's *Sex Education* to Mindy Kaling's *Never Have I Ever*, was built on what Judy Blume created.




A selection of Judy Blume's novels from the 70s to early 90s.




BRIGITTE LACOMBE

The adoration of Judy Blume – as noted in the documentary, it is practically impossible to talk about the author without stating her full name – is evidenced in many ways. This includes the coterie of stars who speak on camera, from Lena Dunham to Molly Ringwald, to the people who cry when they meet the author in the Florida bookshop she opened in 2016 and the kids from all over who wrote her letters about their most secret feelings.

When I bring up the writer with a friend and his boyfriend over lunch, he says that *Forever*, discovered as a boy growing up in a small village in Yorkshire, was one of his sexual awakenings. "Ralph!" he adds after a beat, with a wicked grin. (If you know, you truly know.)

For Jessica Stanley, a London-based Australian writer, author of *A Great Hope* and the mother of two daughters and a son, that Judy Blume was able to express the kinds of things girls often kept secret has been a source of comfort.

"I was gripped by [*Are You There God? It's Me, Margaret]* because I was obsessed with any book back then written in the first person or diary form. Girls crave to know how others feel and live," she says. "Taking my girls (aged eight and nine) to the film was so joyful and fun. They saw Rachel McAdams as Margaret's mum be genuinely excited about Margaret's puberty, and because I was excited and moved by the film, they knew I'd be happy about and receptive to the changes still to come in their own lives," she says.

"So far, my daughters aren't burdened with shame about anything to do with their bodies or perfectly normal feelings. It could be my wonderful parenting, but more likely it's the legacy of Judy Blume, women artists, activists and teachers who brought girls' experiences into the open."

Kimberley Allsopp, author of *Love and Other Puzzles*, book publicist and mother of two daughters, agrees that Judy Blume is a guiding light.

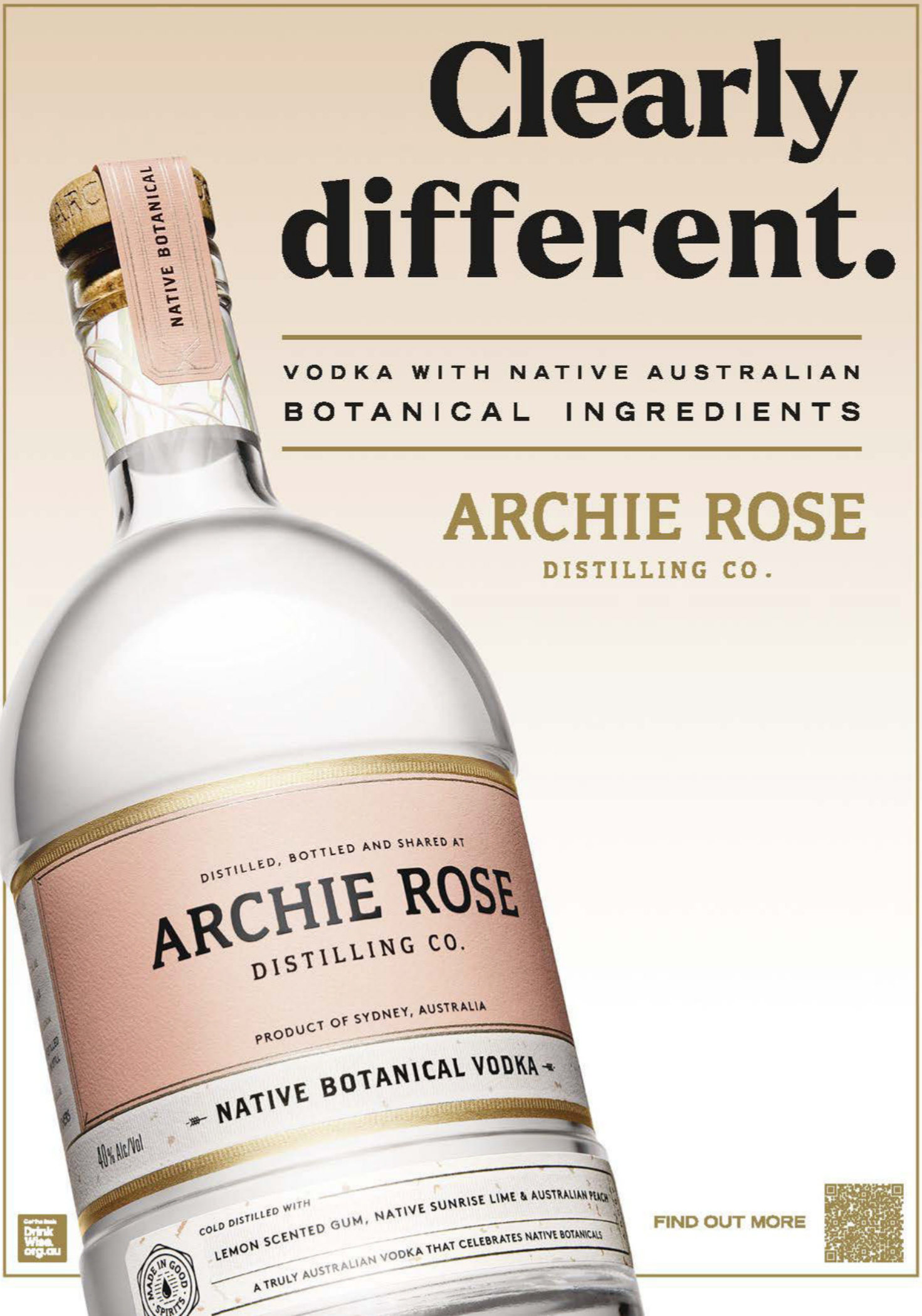
"I don't know if I would be the same woman I am now or whether I'd be lucky enough to have the friendships that I have without that early influence of Judy Blume. At an age where you are an outsider to everything – including yourself – she brings you in as an insider. It's impossible to put a value on the feeling of belonging, especially at a time where you don't feel like you even belong in yourself," she says.

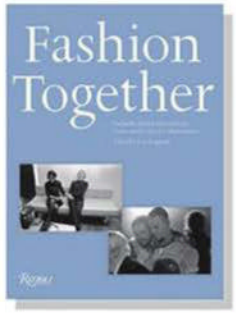
It's also never too late to come to Judy Blume. For Laura Brading, co-founder of book subscription service WellRead, the author formed what she calls her "re-adolescence".

"I came to Judy Blume a little later than most. Realising I'd missed some rather canonical teenage texts, I sought out Judy in my early 20s. And you know what? I'm not mad about that. We know about 'reparenting' but have you heard of 're-adolescenting'? Okay, I made that word up, but it was a beautiful thing having Judy's generosity and compassion with me during a time in my life when I couldn't afford myself the same grace. And that's what we all love about Judy … Her honesty and her understanding and her inherent goodness," she says.

"She makes us feel that, despite all of the confusing and scary and uncontrollable parts of ourselves, we are still good people. I'm counting down the years before I can strategically place her books around the house for my kids to stumble upon."

So really, for everything Judy Blume gave me, most of all the feeling of not being alone, any potential library fine was worth it. Judy Blume Forever *is streaming now on Prime Video.* Are You There God? It's Me Margaret *will be in cinemas soon.*


Clearly different.
VODKA WITH NATIVE AUSTRALIAN BOTANICAL INGREDIENTS
ARCHIE ROSE
DISTILLING CO.




# Shelf portrait

A suite of new coffee-table books with a focus on fashion celebrate style, design and the creatives who set the agenda.

**1. *LINDA EVANGELISTA PHOTOGRAPHED BY STEVEN MEISEL* (PHAIDON,$200).**
Rarely has there been a partnership quite like the one between photographer Steven Meisel and supermodel Linda Evangelista. This beautiful collection – featuring 180 images shot over the pair's 25-year relationship – is a celebration of some of fashion's most iconic photographs.

**2. *FOREVER VALENTINO* (SILVANA, $130.) BY ALEXANDER FURY.**
The theme of *Forever Valentino* is the colour red; throughout this thoughtfully curated tome by critic Alexander Fury are visions of Valentino designs in shades of crimson, garnet and deepest burgundy. A must-buy for fans of the brand.

**3. *HOME AND AWAY*, PHOTOGRAPHED BY ALASDAIR McLELLAN (M/M PARIS, $125 EACH OR $970 FOR A BOXED SET OF TWO).**
From the age of 13, Alasdair McLellan has been taking pictures. The English photographer's eye for portraiture and place – as seen in British *Vogue* – is brilliantly immortalised in two limited-edition volumes, which even include the very first photograph he ever captured.

**4. *TOKYO CHIC* (ASSOULINE, $185) BY ANDREA FAZZARI**
Tokyo's distinct and inimitable sense of fashion – and also its architecture, design and nightlife – are on display in this very collectible coffee-table book tribute from photographer Andrea Fazzari.

**5. *MORE RICK OWENS* (RIZZOLI, $100) BY RICK OWENS AND PHOTOGRAPHED BY DANIELLE LEVITT.**
The first book of photographs curated by fashion designer Rick Owens was an instant classic. This second iteration is destined to be the same, courtesy of its focus on the daring fabrications, shapes and textures the designer is known for.

**6. *FASHION TOGETHER* (RIZZOLI, $55) EDITED BY LOU STOPPARD.**
Marc Jacobs and Katie Grand. Vivienne Westwood and Andreas Kronthaler. The story of fashion is always one of collaboration, as documented in this book about the great partnerships of the industry, featuring exclusive interviews and notes, sketches and photographs.

WORDS: HANNAH-ROSE YEE

# Sliding doors

What if you had the chance to reconnect with your first love? In her acclaimed new film, loosely based on a true story, Greta Lee explores just that. By Hannah-Rose Yee.

Greta Lee, and **opposite**, as Nora in scenes from *Past Lives* with co-stars, from top, John Magaro (Arthur) and Teo Yoo as (Hae Sung). **Top right:** On set with director Celine Song.

In a packed bar, a woman sits between two men. One is her husband, the other is her first love, a man she hasn't seen in real life since they were both teenagers in Korea. Her family moved away; he stayed. Now, 24 years later, they have reconnected in New York, the past and the present colliding and pointing towards a future.

This is the opening scene of the achingly romantic drama *Past Lives*, the debut film by Celine Song led by Greta Lee, scene-stealing star of *Morning Wars* and *Russian Doll*. It is also loosely based on Song's own life. The filmmaker emigrated from Korea in her teens, leaving behind someone who, decades later, came to visit her and her now husband in America. (Song is married to the screenwriter Justin Kuritzkes, who wrote *Challengers*, Zendaya's much-anticipated tennis romantic thriller; "We're all one sick family," jokes Lee.)

But when Lee and Song first met on a Zoom call in 2021, Lee knew none of this backstory. The 40-year-old was impressed by this finely tuned story that offered an alternative to the "what if" narrative so often presented in romantic dramas, with its anchor in Nora (Lee), a successful writer brimming with ambition. "She's a fully formed woman," Lee says. "I found that to be a much more interesting and complicated place to observe what it is to be human, and these bigger themes of love and destiny and providence, because she is already full." *Past Lives* is elegantly restrained; this is no stereotypical love triangle. But in keeping its focus on the core relationships between the characters of Nora, her husband Arthur (John Magaro) and her one-time love, Hae Sung (Teo Yoo), the film feels both intimate and monumental, often in the same scene, and it has a final sequence between all three characters that will take your breath away.

"I guess it did feel like we had *inyun*," Lee reflects of that first conversation with Song, referring to the Korean notion of the invisible threads of connection that hang between people and the quirks of fate that keep bringing them together, a key motif in the film. At the end of the call, Song offered Lee the role on the spot. "I could tell the whole story of Nora could be told through Greta, body and soul," Song explains. "She and I found Nora's language in the film in that conversation." Lee's emotions imploded. "I think I tried to play it pretty cool, and then I hung up and just screamed and started to cry," Lee laughs. "Like, the people in my house were concerned."

Prior to *Past Lives*, Lee's characters had mostly been what she describes as "wild women". (Think of her, in the first episode of *Russian Doll*, trilling "sweet birthday baby" over and over again.) A demanding dramatic role seemed like "it wasn't going to be in the cards" for her. "I think most people didn't even know that I speak Korean," Lee adds, who grew up with Korean parents in Los Angeles. "As actors, we don't feel entitled to anything. You can work hard your whole life, but sometimes certain opportunities don't come your way. So when they do, you really know it. You know when it's a good one. And this is one of those."

Slowly, Song began to reveal the layers of herself that are woven into the film. "We had a general conversation about the inciting moment for her," shares Lee, "when she found herself sitting at a bar, just like the movie, sandwiched between these two men who could love her in such complete and yet uniquely different ways." Lee could relate. "I could appreciate the feeling of what it's like to be known by someone in a way that feels like it suspends time and space, meaning there are certain people in

your life from your past who can really unlock and act like a mirror to a different part of yourself." But it also struck her as a potent metaphor for the immigrant experience, of what Lee describes as "living in this in-betweenness between different worlds". That *Past Lives* does that in service to a love story is its true genius. Because everyone, immigrant or otherwise, has been in love.

On set, Lee felt as if she was making two different movies. "It was like diving into a swimming pool each time," she sums up. In one, she was falling in love with Arthur; in the other, with Hae Sung, in scenes that largely took place over Skype. Falling in love is "actually a very embarrassing act", Lee jokes. "We have this idea that it's gorgeous and cinematic and everything looks perfect, but it's actually very …" she pauses, "uncomfortable." Lee struggled in the Skype sequences to perform before an audience of crew; she realised that she needed to be alone with the camera. Another rule: Song instigated a no-touching directive for Lee and Yoo so that by the time the characters finally hug on screen in the third act, it feels like letting out a breath you didn't know you were holding in. (And as for the final scene, which required mammoth emotional heavy lifting, Song says Lee "killed it".) "With Teo, we're upfront about our culture differences, even though we're both Korean," Lee notes. "He's German Korean, I'm Korean American and we could not be more different … He's so *German*. Like, he is so comfortable living in a melancholic state. And he found it hilarious how difficult it was for me as, you know, this modern, independent American woman to be vulnerable, to be soft. It was killing me!" Lee laughs. "I was surprised to learn that about myself. Like how much it hurt to not just love, but to receive love."

> "You can work hard your whole life, but sometimes certain opportunities don't come your way. So when they do, you really know it"

Away from film sets, Lee spends most of her time at home in California, where she gardens and keeps chickens, which is where she is conducting this interview. "This is so not *Vogue*," Lee protests, before detailing her current gardening outfit: vintage jeans, platform clogs, a Sandy Liang gingham headscarf and a duster jacket from The Row. (Gardening in The Row? It doesn't get more *Vogue* than that.) She namechecks Peter Do, Proenza Schouler – for the "New Yorker in me" – and JW Anderson as some of her favourite brands. And, Lee adds, "I recently met Margot Robbie, no big deal. She was wearing this suit [by Beare Park]. I've started perusing. I didn't know them before, but they're amazing." That meeting occurred at a screening for *Past Lives* hosted by film company A24, the same team who recently took Michelle Yeoh and *Everything Everywhere All At Once* to the podium at the Oscars. There is significant buzz already around Lee's wrenching performance. But more broadly, there is hope that the film landscape is widening to make space for diverse stories such as *Past Lives*. As Lee puts it: "That we can connect in showing our differences."

Past Lives *is in cinemas now.*

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# Period drama

The best series take you to another time, whether it's World War II-era Sydney or 1980s Melbourne. By Hannah-Rose Yee.

Gemma Ward as Sadie in *When the Men Were Away.*

## When The Men Were Away

Gemma Ward makes her return to the screen in this lavish SBS drama, set during World War II. The show reunites Ward with her *The Black Balloon* director in a queer reinterpretation of what it was like for the women at home while the war raged on. Ward stars as Sadie, a fruit picker looking for love who finds it in the community of the Australian Women's Land Army. With gorgeous 1940s costuming by Nina Edwards and a cast that includes Max McKenna and *Hamilton*'s Shaka Cook, this is one of the biggest local shows of the year. *On SBS and SBS On Demand from September 27.*

Brie Larson in *Lessons in Chemistry.*

## Lessons in Chemistry

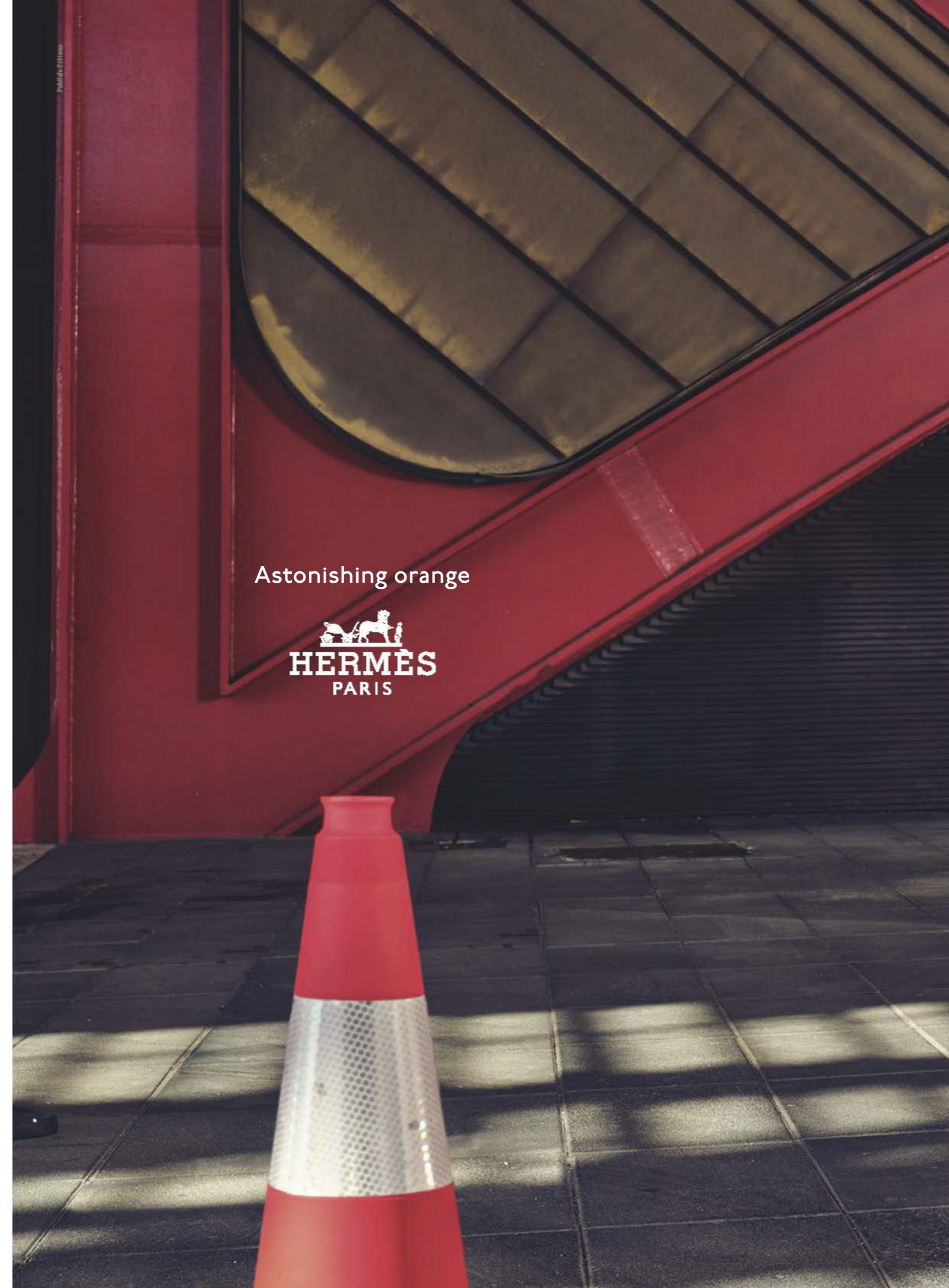
Bonnie Garmus's charming novel *Lessons in Chemistry* was one of the breakout hits of last year; now it's a television show starring Brie Larson. The series brilliantly recreates the 50s in style as it follows Elizabeth Zott (Larson) who dreams of being a scientist – but can only find work as the host of television cooking program, a platform she uses to educate audiences about the power of chemistry. With a supporting cast that includes Aja Naomi King and Beau Bridges, and writer and producer Lee Eisenberg (of *The Office* fame) in the showrunner's chair, get ready for a subversive comedic take on the period drama. *On AppleTV+ from October 13.*

## The Newsreader

Thank god, the best Australian television show is back for a second season. *The Newsreader* stars Anna Torv and Sam Reid as Helen Norville and Dale Jennings: one, a veteran newsreader battling a sexist workplace, the other an ambitious upstart with his eyes on the prize. Together, they just might be the most powerful pair in the world of 1980s newscasters. Throw in real-life news events – season one followed the Lindy Chamberlain case; season two is set in 87 and will cover election night, the heroin crisis and the protest of the Bicentenary – and you have the recipe for perfect television. *On ABC and ABC iView from September 10.*

Anna Torv (Helen) and Sam Reid (Dale) in *The Newsreader.*

Astonishing orange
HERMÈS
PARIS


Astonishing orange
HERMÈS
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Astonishing orange
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Astonishing orange
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VOGUE AUSTRALIA

# Breaking ground

Cindy Rostron wears a JORDAN DALAH top, $1,400. MIU MIU pants, $415. PASPALEY necklaces, $16,800, and $9,880. TIFFANY & CO. rings, $3,500, $3,700, and $12,200. All prices approximate; details at Vogue.com.au/WTB.

JAMES GILES

# In her element

Not all seismic shifts are immediate, a fact Bangardidjan Cindy Rostron embodies. The ranger and emerging model who walks in two worlds, speaks about a convergence igniting change. By Alice Birrell.

Styled by Kaila Matthews. Photographed by James Giles.

**Opposite page**: CHANEL dress, $21,350, from the Chanel boutiques. **This page**: CHRISTIAN DIOR dress, $26,000. PASPALEY earrings, on right ear, $18,800 for a pair, and on left ear, $2,080 for a pair.

Cindy Rostron is talking fire. "Fire is everything," the Kune, Dalabon, Rembarrnga woman says. "It is really smart. We can talk to [it]; we call out to it and it understands," she continues. "When I was a kid, we always went camping and we always did traditional burning. We would tell our ancestors so they could help us to make the fire go the right way so we are safe."

On the day of this shoot, a cloud interrupts the clear sky. Rostron, a rising model from Arnhem Land, whose almond eyes on her strikingly delicate face hold a thousand-yard gaze, observes its arrival. If it was her Country in Korlobidahdah, she quips, she could ask her ancestors for it to be gone. Instead, she's in Darwin – Larrakia country. She'll be lending her offhand cool and killer walk beyond her 18 years to the eighth annual Country to Couture runway show, a showcase of First Nations fashion, part of the annual Darwin Aboriginal Art Fair.

It's rare that model interviews veer beyond the guardrails when it comes to life outside of fashion. Some have sights on other careers, few are already doing it full time while still slowly building a career in fashion. Rostron, though, is already a ranger, caring for Country most days. Traditional knowledge about fire is currently a large part of that. "I have learned a few new techniques, like using a drip torch and back burning. We fly choppers over Country, too," she says of learning cultural burning from other rangers, the millennia-old regenerative land-management technique passed down through the generations, as practically important in safeguarding the land for future generations as it is culturally. "We drop fire from choppers and burn Country from the air so the country will be reborn. All the bush tucker is reborn."

Following in the footsteps of her father, an artist and a ranger, she learns how to work with the seasons around her Country and other parts of West Arnhem Land. "We might be on the water, next day fighting fire or killing weeds or going out collecting crocodile eggs. We also go out seaside to see if there's anything suspicious for fisheries. Sometimes it's a really risky job, but I love it so much," she says.

Late last year, she was one of the youngest attendees at Strong Women For Healthy Country, a forum of women First Nations rangers who met in Ross River east of Mparntwe/Alice Springs. In doing so, she became part of a network of more than 250 women who are custodians and leaders, and galvanised her ambitions to become a ranger. That she's managed to balance this with model duties – walking in Australian fashion week, becoming the face of homegrown heritage label Country Road and being on the cover of *Vogue* Australia's May issue last year – is thanks to an unshakeable foundation in her cultural identity. "I always bring my culture with me. It's in my blood, in my veins. Sometimes when my family is not there, I just know that my ancestors are," she says. "That's what makes me know I can hold the balance."

Modelling is giving her the chance to tell the stories of her people, but it's also safe-keeping the love of family. In a devastating blow, Rostron recently experienced a great personal loss. "I just lost my beautiful sister who believed in me since the start of modelling, and since I was a kid. She's always been there for me, looking after me – she taught me everything. She watched me grow up, always loved me," she says. "I'm doing this for her." It can't be easy. But the strength in Rostron is in every one of her images.

As our First Nations models stake an overdue claim of their place in fashion, there's an additional resolve carried to make it in an industry where hurdles are very real for Indigenous people. "It's different because my old people never did modelling and it's really new for my people. We didn't know about these things, but we are learning from the balanda [non-Indigenous] world," Rostron says. "We live in a very remote place and for some of us it's even too hard to get into the city. Some people still don't know English; [it] is not our first language. Where we live, our languages are more important than English."

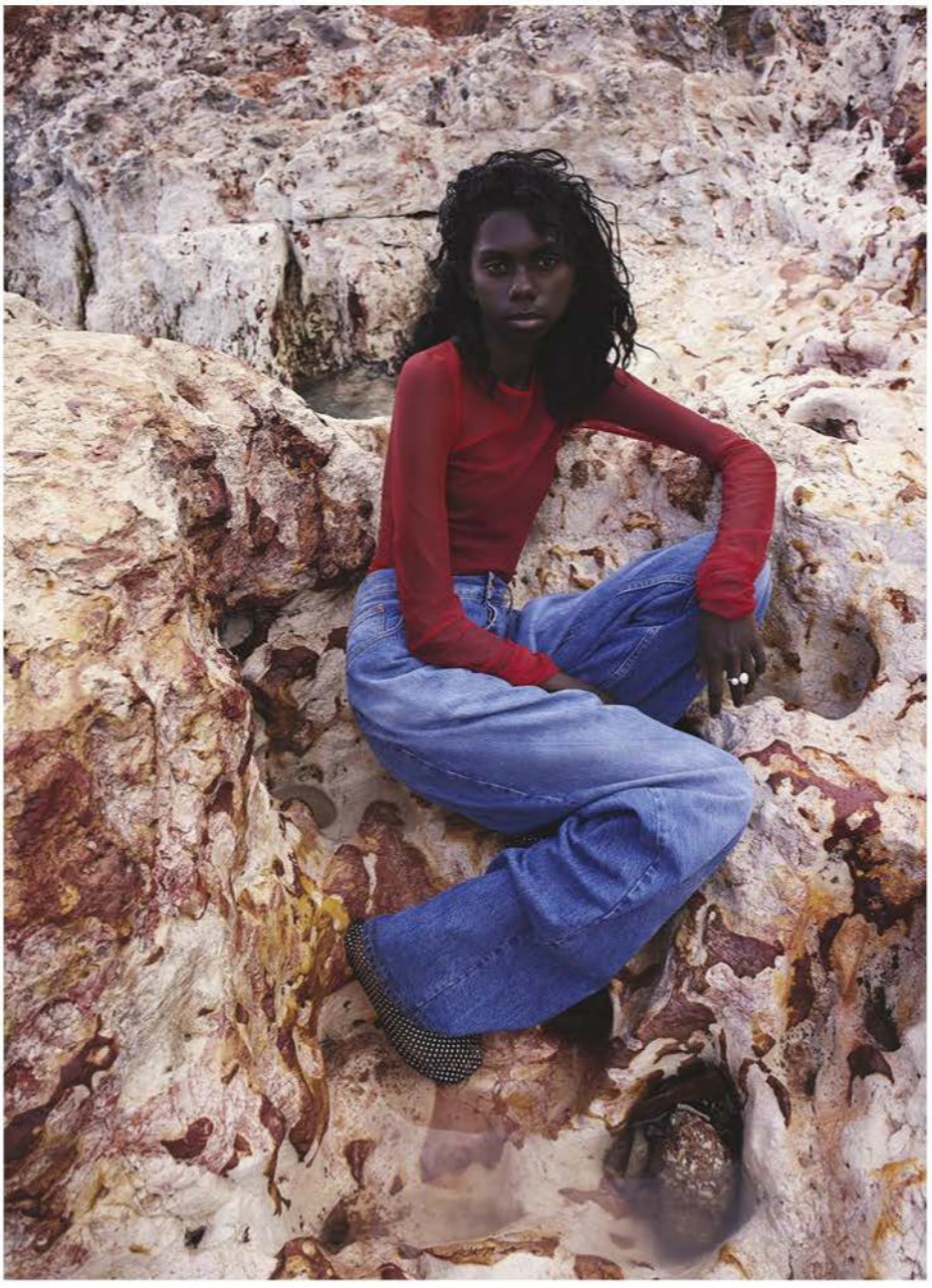
> "I always bring my culture with me. It's in my blood, in my veins. Sometimes when my family is not there, I just know that my ancestors are"

Like Tarlisa Gaykamangu, like Magnolia Maymuru – a role model for Rostron – she is beginning to assume the role of leader herself, finding a clear voice. "We need to know that we don't need to change who we are," she says of fostering an industry where talent like hers is supported. "We need people to listen to us, listen to our voice and truth so we can work together with double tools. We need to work together Black and white no matter who you are."

For someone who didn't have the confidence to speak English with people when she started, for Rostron, modelling is one tool in fashioning a positive impact. "Everything in my life has changed," she says. Though young, she has an infectious but commanding presence, something fostered as a young guardian of the land and a role model in modelling. "I feel confident in myself. I want to keep going forward to be a leader," she says. "I don't want to back down. I want to keep climbing to the top of that cliff."

JAMES GILES

EDEN MAY-TAL shirt, $770. FENDI skirt, $2,980. PASPALEY earrings, $18,800. ALBUS LUMEN shoes, P.O.A.



**Opposite page**: BALENCIAGA jacket and pants, both P.O.A. HERMÈS belt, $1,250. TIFFANY & CO. rings, $3,700, and $12,200. CHRISTOPHER ESBER shoes, $995. Tank top, stylist's own. **This page**: GUCCI top, $1,100, and pants, $1,800. PASPALEY ring, $4,280. CHRISTOPHER ESBER shoes, $995.

JAMES GILES

JAMES GILES

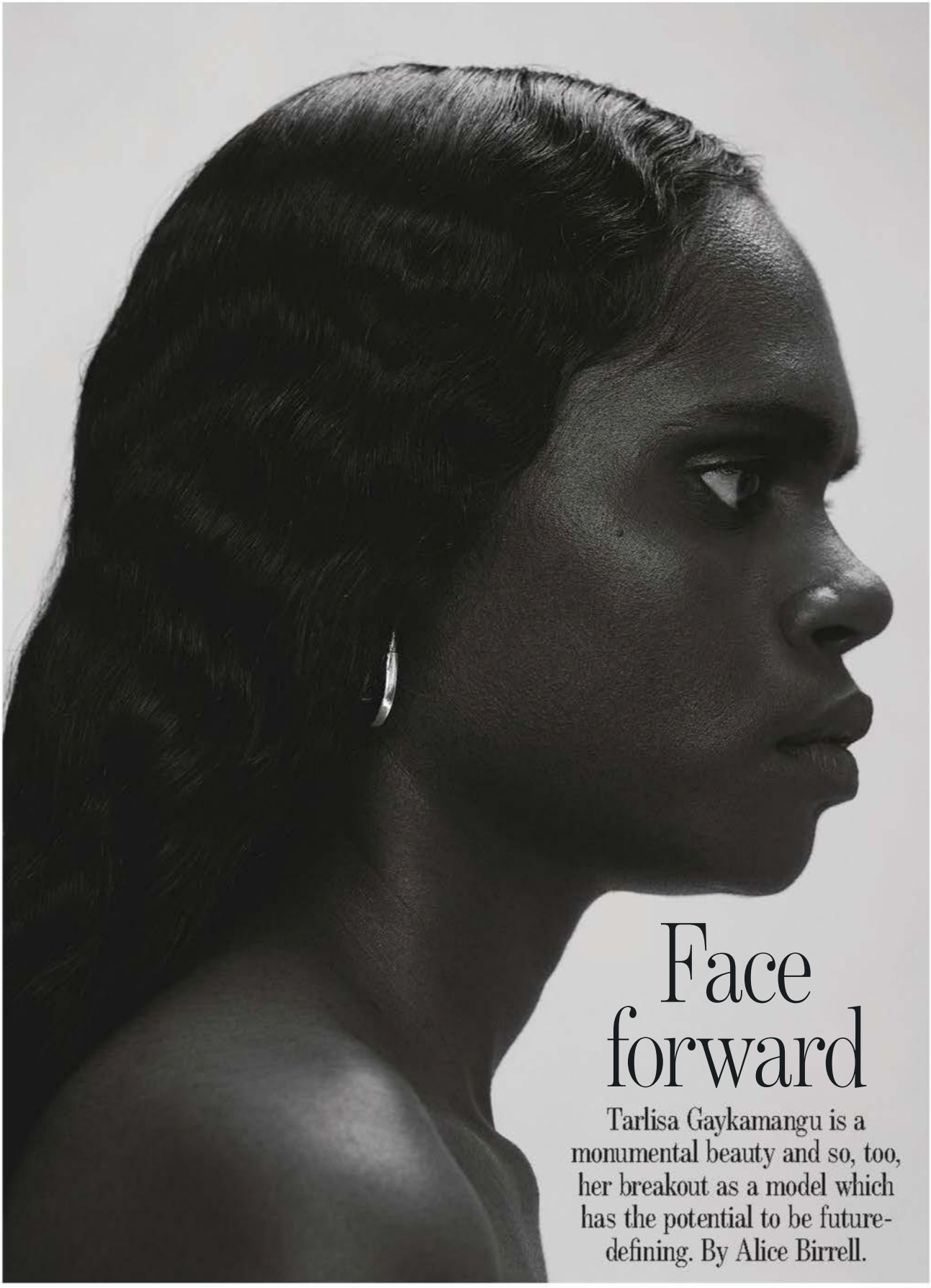
CHRISTOPHER ESBER
top, $825, and skirt, $1,095.
ALBUS LUMEN shoes, P.O.A.

**This page**: PRADA jacket, $10,500, and skirt, $8,500. PASPALEY earrings, $18,800, and ring, $4,280. Tank top, stylist's own. **Opposite page**: VALENTINO dress, P.O.A. MAARA COLLECTIVE top, worn underneath, $125. RYAN STORER earring, $430. ALBUS LUMEN shoes, P.O.A.

Hair and make-up: Sophie Roberts
Model: Cindy Rostron
Local production: Nina Fitzgerald
With special thanks to H on Mitchell Apartment Hotel, Darwin

JAMES GILES

**This page:** CHANEL jacket, $16,600, skirt, $10,890, tights, $780, and boots, $3,980. CHANEL Coco Crush rings, on right hand, $6,550, and on left hand, $6,550, $2,700, and $4,800, from the Chanel boutiques. Anne U sculpture, $4,800, courtesy of At the Above. **Opposite page:** TIFFANY & CO. earrings, $6,900.



# Face forward

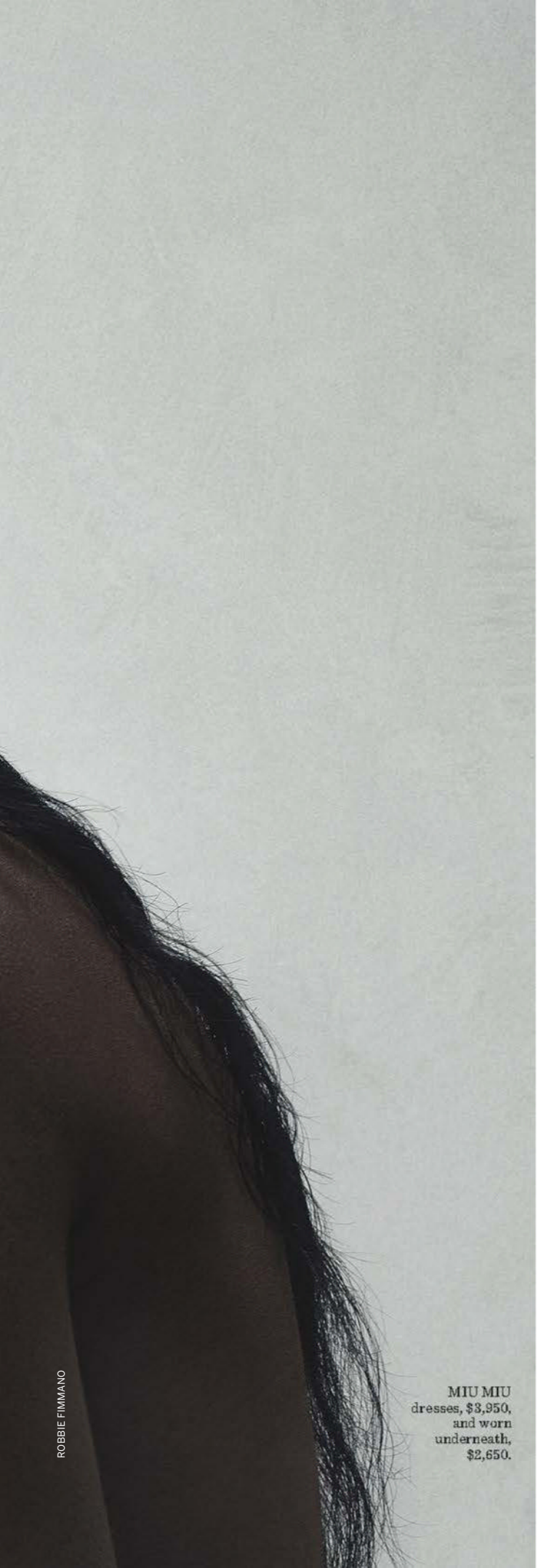
Tarlisa Gaykamangu is a monumental beauty and so, too, her breakout as a model which has the potential to be future-defining. By Alice Birrell.

Styled by Petta Chua. Photographed by Robbie Fimmano.

BURBERRY top, $1,450, pants, $3,290, and shoes, $1,890. On right hand: BULGARI ring, $18,800. On left hand: PASPALEY ring, $5,980.

GUCCI top, $1,850, skirt, $13,900, tights, $530, and shoes, $1,350. CARTIER necklace and bracelet, both P.O.A., and rings, on right hand, P.O.A., and $18,700, and on left hand, P.O.A. Anne U sculpture, $4,800, courtesy of At the Above.

ROBBIE FIMMANO



ROBBIE FIMMANO

MIU MIU
dresses, $3,950,
and worn
underneath,
$2,650.

Phone reception isn't the best in Yurruwi. Text messages need to beam in from across the vast salt-kissed, low-lying archipelago that is the Crocodile Islands, almost 500 kilometres out of Darwin in East Arnhem Land. Nevertheless, when 22-year-old Yolngu model Tarlisa Gaykamangu received one asking if she would like to front *Vogue* Australia, her second ever shoot, her first ever cover, the reply that came back was clear: yes. "I was really excited," she says, deep brown eyes flashing.

She's in Sydney, flown in from Milingimbi Island, as Yurruwi is also known, and is wearing some of the few winter clothes she owns; bathed in tropical heat and skirted by the aquamarine waters of the Arafura Sea, average temperatures in Milingimbi don't vary much from 30 degrees Celsius. She bought these, not for a relatively mild Sydney winter, but for freezing Milan where another life-changing phone call took her earlier this year.

"My Aunty Liandra called me and asked if I would be interested in walking in a runway show in Milan," she remembers. "It all happened very quickly."

"I had to ring and double check you knew it was for Milan," her aunt, Liandra Gaykamangu, with her today, says gently teasing. A swimwear designer herself, it was Liandra who encouraged Tarlisa to model in her first shoot in July 2022. "I said, 'Okay, so Milan … it's halfway around the world in Italy.' You were like, 'Yeah.' And I said, 'But we're going to have to go to Italy.' And you said, 'Yeah. Yeah.' And I was like, 'Okay … Okay, bye,'" she continues. "And I knew she knew where Italy was, but she was just … relaxed."

A collected exterior is already something of a trademark for Tarlisa. On this day, The bilingual model – who speaks English and Djambarrpuyngu; one of the many languages of East Arnhem Land – is a fold of never-ending legs in skinny jeans with a tumble of black hair. As she talks, she is considered and understated, a demeanour underscored by her pillowy lips and striking black brows that frame her soulful eyes like deep pools. Her sense of humour, though, constantly threatens to break through the surface, her aunty making her laugh with recollections like this.

Which brings them to another milestone, as each reel at the preternatural calm she approached one of the biggest moments she, and any aspiring model, might face: walking the Bottega Veneta runway, on an exclusive. "We were backstage at Bottega. I was trying to keep it together and I remember asking you if you were nervous and you said yes, but I wasn't a hundred per cent sure because you were so calm," says Liandra.

To give the moment some context, no other First Nations model from Arnhem Land has walked on the runway of a major international house like this. First Nations models like Charlee Fraser and Samantha Harris set wheels in motion, but an international house uncovering a face from a remote, at →

BOTTEGA VENETA bra, $2,210, top, $5,510, skirt, $5,860, gloves, $1,670, and shoes, $1,540. CARTIER necklace, P.O.A. Anne U sculpture, also opposite, $5,000, courtesy of At the Above.

CHRISTIAN DIOR
jacket, $7,300, bra, P.O.A., skirt, $15,000, gloves, $1,800, and shoes, $4,890.

ROBBIE FIMMANO

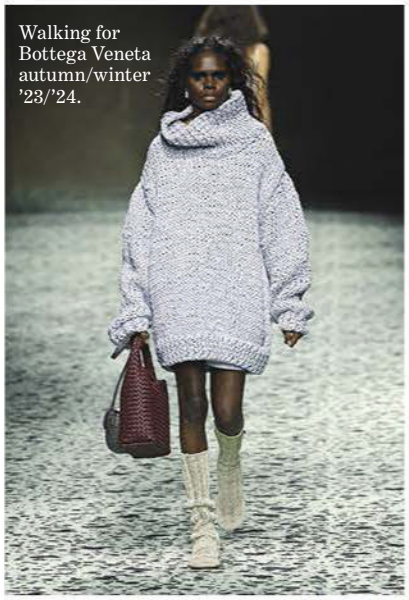
"My Aunty Liandra called me and asked if I would be interested in walking in a runway show in Milan. It all happened very quickly"

VALENTINO dress, P.O.A.
BULGARI rings, on right hand, $8,300, $21,800, $35,000, and $5,550, and on left hand, $18,800.
VALENTINO GARAVANI tie, $690, and boots, P.O.A.

ROBBIE FIMMANO

least from major cities, part of Australia just doesn't, historically, happen.

Part of the reason this is still an anomaly is an industry geared towards major capitals, including in Australia. Case in point: Tarlisa didn't have a passport so flew within a week of the call to Sydney and at one juncture, bureaucracy – the office of births, deaths and marriage – threatened to derail the trip, printing her name incorrectly, losing a day in organising the passport she needed to fly out to Milan with little notice. "It was printed by Wednesday, but I think we picked it up on Thursday, and then flew out on Saturday."



Walking for Bottega Veneta autumn/winter '23/'24.

Happily, though slowly, the idea that models need to fit a predetermined mould and work in with the existing system, and not the other way around, is being rewired in the fashion industry at large. Take Indigenous American model Quannah Chasinghorse whose culture underscores her beauty, or Adut Akech who, connecting with young women about the experience of being a refugee, has an impact magnified by sharing her story. Fashion is fitting the person that is the model, taking in the depth and breadth of their culture, the uniqueness of their personality that comes with them and building it into a complete picture of internal and external beauty. "These women are naturally themselves, and the goal in the show is to bring out who they are and what they stand for – not to change them to fit Bottega [Veneta]," said notes from the Italian house's casting team. "The same is true of models such as Tarlisa."

Remarkably, one of the busiest people in fashion, creative director Matthieu Blazy took time to understand her culture, watching a video about Milingimbi traditions and customs. That Blazy, a champion of craftsmanship himself, might understand the traditional weaving techniques practised by the renowned Milingimbi weavers, hand-harvesting pandanus (gunga) leaves from the shorelines, dyeing it before drying and weaving it by hand in colourways that express ancestral stories, is no small thing.

Tarlisa is moving between this world of fashion and her roots, connected to the land. "For me, growing up was hunting, fishing," she says. A lot of time was family time, spent together with lots of cousins. They would hunt mud crab and shellfish, and still do, visit nearby Elcho Island by boat and go swimming together. As they describe it, Milingimbi is a community where everyone knows each other, family is central, and for this reason it's safe. "Everybody's connected," says Tarlisa.

> "When I was in primary school, we used to play dress up. That's where it all started. I was nine or 10 years old ... I always wanted to be a model"

Like Tarlisa's family is to creativity. Her dad Warren paints, as does Tarlisa from time to time, and her grandma Gwen, who travelled to Milan to support her. Education is important in their family, and family is important to all of them. They all crowded around the livestream at 4am in the NT to watch Tarlisa walk the runway. "They were proud; my grandmother and my aunty and my father – he is my number one fan," she says.

The impact of younger girls looking on is not lost on her. "I'm always around my little sister, and I think it's really important to be a good role model," says Tarlisa, who has two brothers and two sisters, of her youngest sibling. According to Liandra, she is: "She doesn't stay out late, she's sensible and always has been. I know that if Tarlisa is going to be there, then [her sisters] will be home when they're supposed to be home," she says smiling at her. "It's probably just a part of your personality, but also I think Warren, her dad and her mum and her family, have played a part in that."

Representing her family, but so, too, her culture in a moment of visibility: "It really means a lot to me." For anyone doubting the power of that visibility, the effect of Tarlisa's runway turn was immediate. "Where we come from, it's a tiny little island of, I don't know, 1,200 people or something," says Liandra, "and the fact that Tarlisa was there to do that, I think just shows that all you have to do is be able to open the door a little bit for an opportunity, but you can also do that from anywhere in the world." Young girls from Milingimbi began reaching out to Liandra immediately saying they'd love to model. "I was like, 'One at a time!'" she says good naturedly.

Liandra notes here the other models coming out of Arnhem Land, from east to west: Magnolia Maymuru and Cindy Rostron, now Tarlisa. For the family it's an acknowledgment of those who made the pathways that Tarlisa is treading – a big moment for both old and young generations. For the industry, it's a reminder that big dreams build in every place. "When I was in primary school, we used to play dress up. That's where it all started. I was nine or 10 years old," reflects Tarlisa recounting an origin story typical of any future super talent. She wants to see where modelling takes her. She brings up New York as a destination on her list. For now, she just knows she loves it, something she says characteristically serenely. "I always wanted to be a model. Seeing all these photos and magazines …" The impact of her being that girl, a beauty not celebrated in this way until now, remains to be seen. No doubt it will transcend any country, and any distance. ■

LOUIS VUITTON dress, $2,950, scarf and belt, both P.O.A., and shoes, $1,760. TIFFANY & CO. earrings, $27,200, necklace, $97,000, and rings, on right hand, $74,500, $20,200, $22,300, $11,100, and $4,550, and on left hand, $27,200. Anne U sculpture, $4,800, courtesy of At the Above.

ROBBIE FIMMANO, GETTY IMAGES

HERMÈS jacket, P.O.A., shirt, $2,960, shorts, $10,445, tie, P.O.A., and boots, $4,075. CARTIER rings, on right hand, $6,650, $4,600, and $7,550, and on left hand, $10,100, and $18,200. Anne U sculptures, $4,800 each, courtesy of At the Above.

P.A.M. bolero, $170. Fendi dress, $4,650. MUMPINASDREAMING hat, $60. VAN CLEEF & ARPELS bracelets, on right hand, $49,100, and $13,000, and on left hand, $10,100, and $18,200, and rings, $7,550, $6,650, and $4,600. RYAN POLGAR X SPEED shoes, P.O.A. Anne U sculpture, $2,800, courtesy of At the Above.

ROBBIE FIMMANO

ROBBIE FIMMANO

**Opposite page:** MAISON MARGIELA vest, bra, skirt, gloves, tights and shoes, all P.O.A. Anne U sculpture, $2,800, courtesy of At the Above. **This page:** LIANDRA SWIM top, $160. ANN DEMEULEMEESTER skirt, $2,625.

Hair: Daren Borthwick
Make-up: Stoj Bulic
Manicure: Cindy Vellis
Model: Tarlisa Gaykamangu
Set design: Mariska Lowri

# Speaking in harmony

As Australia faces a history-making moment, we hand over to a chorus of voices, with First Nations leaders from a cross-section of fields – from art to literature, sport to poetry – to reflect on what true representation means and how we create a stronger future together.

**YVONNE WELDON AM,** deputy chairwoman, Metropolitan Local Aboriginal Land Council

"We must acknowledge and celebrate that Australia is home to the world's oldest living cultures. This should be a source of pride for all Australians. Aboriginal and Torres Strait Islander people have a sacred and enduring connection to this place we now all call home. For thousands of generations, we have lived in harmony with Country. There is timeless wisdom in our diverse customs and cultural traditions. If we listen and learn from each other, all Australians can share in this wealth.

"Cultural burning, to give just one example, can assist modern land management as climate change worsens. Prior to the devastating 2021-22 summer fires, traditional owners and cultural holders were among the loudest voices warning the government of the impending danger and the need for more controlled burning.

"The upcoming referendum is about signalling a collective desire for a positive and shared future. And it's been many years in the making."

**TANYA HOSCH,** AFL general manager of inclusion and social policy

"This is an opportunity to move us closer towards being a truly fair and inclusive nation … This national conversation will help us come together to identify these are goals we all wish to achieve. We need to address what Senator Patrick Dodson once referred to as the 'unfinished business'. It's wonderful to see the increase in the way the cultures of Aboriginal and Torres Strait Islander peoples are being celebrated and acknowledged.

"I have no doubt the Voice will be prioritising rights and fairness in their advice. But we must remember it is advice. It will still need action for real and meaningful change. The decision making to enable this action will still rest with Australia's parliamentary-elected representatives. It's a new opportunity to hear and listen to Aboriginal and Torres Strait Islander peoples voices, advice and wisdom."

**FRANCES RINGS,** associate artistic director Bangarra Dance Theatre

"This country has two stories. We all have a responsibility to remember history from the perspective of our First Nations people and through the process of truth telling, move forward as an inclusive, fair and equitable society where we can see ourselves in all levels of society. Indigenous Australia should be a beacon of pride and empowerment. The diversity of languages and vibrancy of cultures should be visible, integrated across communities and celebrated as a shared experience that brings us together. We all need to do our part in this.

"As an Indigenous arts company, Bangarra's obligation is to Country and community and to nurture the transmission of First Peoples stories to give insight, effect change and create lasting impact. We are enriched as a society when we have made significant impacts to improving the lives of Indigenous Australians across all areas, and when we see Indigenous communities and peoples thrive economically, culturally and spiritually."

DANIEL BOUD, ABRIL FELMAN, EUGENE HYLAND, JULIAN KINGMA, ANDRZEJ LIGUZ, PHOENIX CENTRAL PARK + BRONTË GODDEN, LUCY SIMPSON

**NARDI SIMPSON,**
author and performer

"As the Statement from the Heart articulates, [the Voice] will be a gift to all Australians. Where we are centred in an understanding of Australianness rather than separated from it. A future where we take our rightful place in the story of Australia means our communities share our beauty and uniqueness with all those who live on our homelands.

"This moment is a chance for me to represent my grandmothers – women who, throughout time, have remained unrecognised and voiceless in the story of Australia. By lending my voice to this moment, I can redress their invisibility and disregard. Casting my heart forward I can also work in this moment to create a stronger, more fertile ground for my son and his descendants to grow and flourish."

**PROFESSOR MEGAN DAVIS,** international human rights lawyer, pro vice-chancellor Indigenous UNSW

"Recognising First Nations people's wishes to be accepted as the first inhabitants of Australia puts everyone – Indigenous and non-Indigenous Aussies – on the same team. Over time, Indigenous culture, long considered only Aboriginal people's business and concern, will be more and more understood and celebrated by all Australians. It will be studied deeper by our kids at school, be recognised more in workplaces, and be thought of more by the wider community as a part of all of us and an aspect of our national identity of which we can all claim ownership and be proud of."

**KIRLI SAUNDERS,**
author and poet

"I'm writing this from Europe where I'm working on my novel. Here, sites that are 5,000 years old are World Heritage listed and celebrated widely. As I go to these places, I'm awed, sure, but I keep finding myself thinking, there's a 20,000-year-old site around the corner from my house in Thirroul that isn't being respected in the same way back home.

"We're the oldest continuous culture on the planet. The oldest! And across 60-80,000 years, we've garnered wisdom that outdoes so many of our contemporaries. Our people are the inheritors, disseminators and continuers of this wisdom, and we fulfil that role with reverence, love and care.

"I come from a long line of matriarchs who've fought for change across centuries. Women in my family wrote letters to the Aborigines Protection Board ('Aborigines' a term we no longer use) advocating for land rights, fought to have their stolen children returned, established language centres and worked on the UN Declaration on the Rights of Indigenous Peoples.

"For me, this referendum, the campaign attached to it, the Voice and Treaty we're all fighting for, will be in honour of them, and our babies who'll follow on from us. It will be a legacy that offers hope for a more just future, where our people are respected, included and heard."

**MAREE CLARKE,**
artist

"Considering that we are the oldest continuous living culture in the world, we have cultural practices and stories that go back thousands of generations. I don't think that we are acknowledged and valued for that. There is so much people can learn from Aboriginal people, it's getting there slowly through different programs. I also think that as Aboriginal Australians, there is an additional burden on us to always be the people telling non-Indigenous people about our culture. There is so much information available about us out there. It's possible that with a Voice, we will be seen on a more equal footing, with the potential for our stories to be heard broadly. Hopefully, this will mean non-Indigenous people won't be so stressed about doing the wrong thing when they want to know more about the truth of our history."

**DR CHRISTIAN THOMPSON AO,**
artist

"What enriches one enriches all. It's elevating excellence in politics, art, fashion, dance, academia, music, film, sport and business. When we succeed, everyone succeeds."

"If the Voice had existed when I was a kid, my whole life trajectory would have been totally different; in my own life, I have fought for the right to be seen. [It] embodies the same dream, but on a national level where we can all have a voice, be really heard and really seen."

# Supersonic

In a colourful riot of 1990s nostalgia, four Supers – Linda, Cindy, Christy, and Naomi – talk about a new documentary on their (fabulous) lives and legacy. Sally Singer listens in.

Styled by Edward Enninful.
Photographed by Rafael Pavarotti.

**From far left:** Linda Evangelista wears a GIVENCHY blouse and shoes, both P.O.A. THEORY skirt, $340; Cindy Crawford wears a DOLCE & GABBANA dress and shoes, both P.O.A. BULGARI high jewellery necklace, P.O.A.; Christy Turlington wears a SAINT LAURENT dress, $15,010. DE BEERS bangle, $13,210. MANOLO BLAHNIK shoes, $2,575; Naomi Campbell wears a DOLCE & GABBANA dress and bra top, both P.O.A. BULGARI high jewellery earring and ring, both P.O.A. PIFERI shoes, $1,850. All prices approximate; details at Vogue.com.au/WTB.

RAFAEL PAVAROTTI

**Opposite page:** VERSACE jacket, $4,180, skirt, $1,060, bag, $2,580, and shoes, P.O.A. BULGARI high jewellery earrings, P.O.A. **This page:** Linda wears a SAINT LAURENT jacket, $4,605. Naomi wears a PRADA dress, P.O.A.

**Opposite page:** Cindy wears a PRADA dress, $7,400, and shoes, $2,090. TIFFANY & CO. cuffs, $2,500 each. Linda wears a VALENTINO coat, shirt and pants, all P.O.A. VALENTINO GARAVANI tie, $690, and boots, $2,600. **This page:** Christy wears a PRADA jacket, $11,000, and skirt, $6,000. MANOLO BLAHNIK shoes, $1,195. Cindy wears a MARC JACOBS parka, $14,200, bodysuit, $1,800, and skirt $3,200. CASADEI shoes, $1,310.

RAFAEL PAVAROTTI

Over two days in May, Cindy, Christy, Linda and Naomi (no surnames required) can be found at a photo studio on the West Side of Manhattan doing that thing they do – supermodel-ing – with humour, and with ruthless precision. They don't baulk at wearing massive shoulder pads, pastel mini-suits, skinny ties and pointy pumps – items that bear no relation to the cosy cashmeres and jeans they arrived in – and they smile with familiarity at the racks of this season's most important looks, which look not unlike designer offerings they wore more than 30 years ago. Back then they were just kids, really, and the clothes made no sense; now they are in their 50s, and ditto. Even the coolest, most downbeat look – jeans and a tank from super-hot Matthieu Blazy for Bottega Veneta – is paradoxically made of leather. How does that work when walking a dog? But never mind. These are Supers and they can own any look, gamely sing along to a soundtrack of early Madonna and Lauper, catch the light just so to create shapes that don't actually accord with their actual bodies, and all the while subtly coach the young, rising-star photographer Rafael Pavarotti on how best to capture the movement of the clothes. Between takes they check the monitors; being "bossy ladies" (Cindy's term), they offer corrections. Naomi never gives up the heels, even when her co-stars are barefoot. It's a master class in commitment. But how odd it must be to be in a back-to-the-future version of your own life! And even odder to have spent a life working at being beautiful when you are naturally, by any gauge, gorgeous.

Campbell and Crawford in 1991, a time when Supers were ubiquitous in the culture.

When Edward Enninful, who has known them all for decades, charmingly references an episode of *30 Rock* in which Tina Fey's character dates a man (played by Jon Hamm) who is so handsome that he unknowingly lives in a bubble of special treatment and privilege, it is Cindy, who has literally made beauty her brand, who smiles first in understanding.

Oh, but that bubble is intoxicating. How it blew up and why it continues to mesmerise the globe more than three decades later is now the subject of a four-part documentary entitled *The Super Models*, set to debut this month on Apple TV+. Directed by Roger Ross Williams and Larissa Bills for Brian Grazer and Ron Howard's Imagine Entertainment, the series paints in both broad and fine strokes a picture of the style community in the late 1980s to mid-90s, when high fashion went from a niche hobby for aspirational clothes hounds to a pillar of mainstream entertainment standing alongside film, television and music.

Says Grazer, with his characteristic offhand foresight, "I think I was just tripping on the fact that this was a cultural moment that became singularly important." At the centre of this transformation were Christy, Naomi, Cindy and Linda, four teens whose rare combination of extraordinarily photogenic features, born-with-it confidence, quick wit, intuitive style, intense curiosity and bananas work ethic flipped the switch for the industry.

And the lights have never gone off. In addition to this series, which was produced by its four stars, there are more documentaries in the works, and Linda and Steven Meisel have a book of their seminal collaborations due out from Phaidon this month. The red-carpet looks the Supers made famous are now worn by Gen Z stars; their faces peer down from billboards (Fendi's Kim Jones: "Put them in a campaign and they sell!") They remain compulsively fascinating. With all of this in mind, here are some dispatches from the Supermodel bubble.

## THEY WERE ROCK STARS ...

"It was insane. We are not the Beatles," recalls Linda, in response to the press frenzy that followed the release of George Michael's single "Freedom! '90", with its David Fincher video (cast from a cover of British *Vogue*) and the subsequent arm-linked, lip-synched Versace show finale walk. That said, the comparison isn't so far-fetched: four provincial outsiders who collectively bewitched a culture, rewrote the game for an industry, and felt disarmingly and utterly new even among their peers. "They weren't born into this. They came into the industry from various backgrounds, normal girls," says the director, Williams, "and they surpassed the world they entered into."

Much like the Fab Four, the Supers were ubiquitous in pop culture – on late-night talk shows, in gossip columns with their famous partners, plastered on the walls of bedrooms and hair salons globally, the focus of so much youthful longing: fandom incarnate. "They were like fashion's Spice Girls," says the hairdresser Guido Palau, who first met Naomi "when she was barely a model and I was barely a hairdresser." And they were just helplessly ahead of the curve. Recalls Michael Kors, "I remember when Cindy first walked in for a casting in 1986. I am a designer who was always happy to see some curves. At that time everything was still very church and state; print models didn't know how to move. Cindy walked for me and you knew it was a whole new chapter – very poised, her own way of moving, not stuck in the old-world Parisian way of modelling. The models who were traditional runway models in that show took a look at her and knew this was going to be a whole new era."

Here's the point: When one watches a very young Naomi speaking out during a *House of Style* model roundtable about racial discrimination in the industry; when one encounters again the cinematic intensity and complexity of the portfolios Linda was regularly creating with Meisel; when one considers the astuteness of Christy to become the face of Calvin Klein or the cleverness of Cindy to become both the star and chronicler of her world via the new medium of MTV, one is left breathless. These were rock star moves. And yet, while they had the perspicacity to speak out about racism, they were also winging it, just kids. Recalls Garren, the hairdresser who first turned Linda platinum: "The night before the George Michael video shoot, we bleached the whole thing. She said as she got on the plane: 'I don't know who I am, but I will figure it out before I land.'"

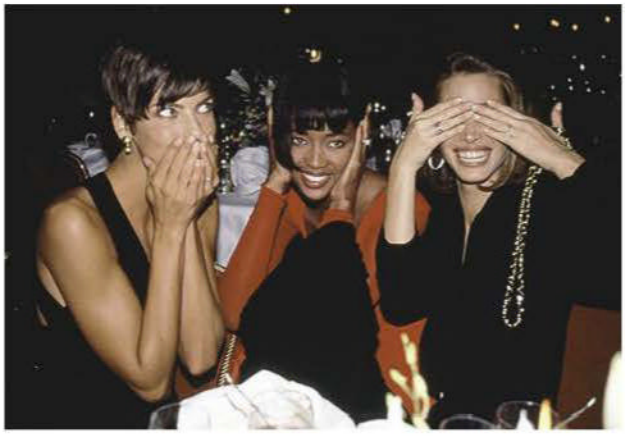
## THEY WERE FRIENDS ...

The authenticity of the Supermodels as a girl band made everything more dazzling (for the public) and doable (for them). Says Naomi, "There was a sisterhood there, defined by caring and loyalty: when one is down you pick the other one up." It was Christy who persuaded Cindy to walk twice for Marc Jacobs. Naomi got the nod for her first Michael Kors show after her friends persuaded him to let her fill in for a late cancellation. And their generosity has extended to include their larger fashion family. Naomi talked Marc into going to rehab after she had

done so herself. ("I am very much a believer in recovery," she says.") Linda flew to Arizona to visit John Galliano while he was in treatment. And when Linda was still married to the French modelling agent Gérald Marie – who has faced accusations of sexual misconduct from models he encountered in those years, allegations which he has strongly denied and which are beyond the statute of limitations in France (he has never been prosecuted) – she says it was Christy who tried to help: "One time, while I was still married, Christy tried to tell me. She's like, 'They wear your clothes, Linda.' And I got so mad at her." Christy remembers it otherwise. She had no awareness of the dark places in Linda's marriage but recalls a time when a previous boyfriend was screwing around, and that, on a shoot with Irving Penn in Paris, she was distraught and ashamed and vented to Linda. By the end of the day, they were both laughing. Moral of the story: Men are dogs, even to supermodels.

## THEY SURVIVED GRUNGE ...

In 1992, the bubble was shaken by the arrival of the tiny, singular, immensely stylish Kate Moss and an anti-glamour aesthetic found in the photographs of Corinne Day, Juergen Teller and David Sims. Calvin Klein was fast to sign on, which made it a no-brainer for Christy ("The pared-down thing was really refreshing and felt to me more in line with who I am," she says). Soon everywhere the hair was lank, the poses crumpled and morose, and the Azzedine dresses and bouclé suits traded in for flannels and peasant frocks. Naomi hopped on board quickly, donning a slip and Mary Janes for Prada and becoming a double act with Kate. "We survived grunge!" says Linda, who quickly morphed into a broken androgyne for Sims. (Recalls Marc Jacobs, "Linda was one of the girls who had a glamorous era and then became kind of boyish in a men's suit, carving initials on a bench.") Cindy understood this new look as an inevitable swing of the fashion pendulum – "The hair couldn't have gotten any higher, the shoulders any wider," she says – but failed to find anything empowering in appearing in print like a walk-of-shame zombie. In real life, though, the new downbeat normal struck a nerve. When Cindy and then husband Richard Gere unexpectedly were invited to meet Queen Elizabeth at a polo match in the south of France, Cindy slipped on a green dress covered in cherries from Marc Jacobs's grunge collection for Perry Ellis.



Evangelista, Campbell and Turlington at the Plaza Hotel in Manhattan, 1989.

RON GALELLA/GETTY IMAGES. ROXANNE LOWIT

Anna Sui remembers how quickly everything shifted off the page. "When we used to have dinner, the girls would be head-to-toe in Versace and Chanel, everything matching. And then there was a summer when everyone wanted to go to the flea market and get a vintage top like Naomi's to wear with jeans. It wasn't about wearing Mommy's clothes anymore. They were dating boys in alternative bands. This is what made my career possible, that switch."

## THEY SURVIVED ...

The question of #MeToo hovers over any treatment of the fashion industry in the past decades; it is unavoidable. Almost completely absent from the documentary series are any mentions of Bruce Weber or the late Patrick Demarchelier (who both denied all allegations against them). Both were key creative partners of the Supers, especially Weber with his work for Calvin Klein. As for their own experiences, both Christy and Cindy report no mistreatment. "It's just luck and grace, honestly," says Christy. "I felt like my career took off pretty quickly, so maybe there were more eyes on me and they couldn't get away with stuff. But," she adds, "I don't even think it was that: predatory people are predatory people." Cindy has two theories why she was unscathed. The first is that she arrived in New York from Chicago at the relatively old age of 20 – so she was already a successful veteran of sorts. The second is a counter example: that her own provincial insecurities worked to her advantage when she landed in Europe. "You'd get invited to a party on someone's yacht and think, 'What do you even wear on a yacht? What fork do you use?' So I would just not go and, yes, I probably missed out on some fabulous opportunities but probably avoided some less than fabulous opportunities as well."

Naomi lived in Paris from age 16 with Azzedine Alaïa, who was a father figure to her until he passed away in 2017. She says, "That man protected me from so much." On the one occasion when someone crossed a line, Naomi came home, told Azzedine, he made a call, and it never happened again. She also always knew to tell: "I come from a strong line of Black women, Jamaican women. If something felt wrong, I told it. I spoke up."

And then there is Linda, whose traumatic six-year union with Gérald Marie ended when she flew home at age 27 to Canada to tell her stoic Catholic father that the marriage was over. "My mother's like, 'She's getting a divorce,'" Linda remembers. "And he said, 'I never liked that son of a bitch.' And he left." Of the chapter with Marie, she has only regret. "I thought: 'I'm Linda. I'm bringing in so much money. I think I am pretty. I can cook. And I am great with his child. And I am devoted to him. There's no way he would cheat on me.' I was a fool."

## THEY FAVOUR CONVENTION ...

For women whose professional lives were once defined by supersonic itinerancy, the Supers are – to the one – family-minded, be it nuclear, extended, or chosen. Christy and Cindy have both had long marriages with children and dogs. This is a notable achievement for anyone these days, especially women who have worn the peculiar crown of outsize fame from a very young age. For Christy, who wed the actor-director Edward Burns in 2003, it brought about some awkward silences. "When we first met, I would not talk about anything," she recalls. She'd stepped back from modelling to get her degree from NYU. "I was just like, 'I have gone to school; I am a new person.' And he would always think it was funny to say, 'I was a PA making $18K a year when you were flying on the Concorde.' And I was like: 'That makes me really uncomfortable.' I can't even relate to that moment because it was such a blip in my life." She adds, "When Ed saw the doc, he said, 'I think it's good for you. Let it be what it was – maybe put a little closure on it. You know this makes some people really happy.'" Burns thinks →

**Opposite page:** Linda wears an ALEXANDER McQUEEN dress, P.O.A. DE BEERS bracelet and ring, both P.O.A. SERGIO ROSSI shoes, $1,219. Christy wears a SCHIAPARELLI dress, gloves and shoes, all P.O.A. CHANEL HIGH JEWELLERY earrings and bracelet, both P.O.A. **This page:** Naomi wears LOEWE dress and shoes, both P.O.A.

RAFAEL PAVAROTTI

Christy wears a BOTTEGA VENETA top, around waist, P.O.A., tank top, $1,200, and pants, $8,840. CARTIER bracelet, $7,750. Naomi wears an ALAÏA top, around waist, $1,430, and pants, $1,490. LEVI'S tank top, $50. CARTIER bracelet, $44,400.

RAFAEL PAVAROTTI

PROENZA SCHOULER jacket, $5,095, shirt, $1,980, skirt, $2,875, belt, $950, and boots, P.O.A. CARTIER necklace, $39,800.

their children – Grace, an NYU student and model, and Finn, a high school senior – will appreciate seeing "the life their mother had before she built this life".

Naomi's daughter is just two and already has a well-stamped passport, moving through the world with her mother on behalf of Emerge, Naomi's initiative to provide support, mentorship, and opportunities to young creatives in Africa, the Middle East, South America and India. "She rolls with me," says Naomi, who identifies as a global citizen. "She's been to Africa and the Middle East. It is not easy and requires more organisation, more planning; and it will change when she goes to school." In late June, she gave her daughter a sibling. "Welcome Babyboy," she wrote on Instagram with a picture of the new arrival.

Linda and her teenage son, Augie, share a passion for team sports. Back in the day, when Linda was still a working Super, Madison Square Garden used to call and offer her courtside seats. "But then they stopped asking," she says. "Out of sight, out of mind. Now we buy our tickets and we sit with the fans in nosebleed – we're fine with that. I wanted to have a very normal upbringing for my child." Augie is not always convinced by the charms of life outside the bubble. "Do you think if they recognised you, we would have to be standing in this line?" he asks. Linda counters, "What's wrong with standing in this line? I stand in lines. We went to Chanel a couple of weeks ago to get a present and we waited half an hour to get in. He said, 'Isn't there someone you could call?' I do not want an entitled child."

> "I don't mind and I never did mind ageing. Ageing gets us to where we want to be, and that's for me a long life," *Linda Evangelista*

Augie is the son of François-Henri Pinault, with whom he spends holidays, and has a stepmother in Salma Hayek. Presumably that crew doesn't queue. Certainly not Hayek, to her credit. "I was sick at Thanksgiving," says Linda. "And Salma got on the plane with her daughter, came here, and made Thanksgiving dinner. She asked what I wanted – it was a very eclectic wish list. I wanted her Mexican chicken with truffled potatoes. And she spent the day in the kitchen and cooked it herself. No help. The kids helped her at the end. She made a feast – a beautiful, beautiful meal. I had told her that I wasn't going to have Thanksgiving; I wasn't feeling well. And she said, 'Oh yes you are. I am coming.' And poof, she was here."

### THEY TAKE A BACK SEAT ...

Cindy Crawford spent the pandemic productively learning how to unlearn productivity. She discovered a book by Victoria Song titled *Bending Reality: How to Make the Impossible Probable* and hired Song as a coach. Homebound in Malibu (at the home she and Rande Gerber built almost 20 years ago when they decided to send their children to public school), with nowhere to fly off to, no mountains to conquer, she felt she could finally commit to regular sessions, and to doing homework (for example, drawing with her left hand) intended to unlock untapped potential. Cindy has spent the past three decades creating a series of hugely successful businesses for herself across beauty and home, while at the same time maintaining decades-long relationships with key brand partners such as Omega and Pepsi. Her legacy as a Super was to show the world how to monetise her bubble of fame with just enough discretion that somehow she has never felt overexposed.

Cindy's reality is bending to accommodate a new chapter: wife of a wildly glamorous and successful entrepreneur (Gerber and George Clooney sold their tequila company in 2017 for a billion dollars); mother of a fashion world star. "I'm now Kaia's mom," she laughs.

### THEY MOVE ON ...

Christy Burns is walking through the Avedon 100 show at the Gagosian gallery in Chelsea, looking for the photograph she selected for the exhibition. She insists that most people in her life now know her only by her married name. She encounters a massive Richard Avedon image from a Versace campaign in which she perches in chain mail on a naked, muscle-bound model impersonating a chair. "Doon Arbus used to do all the choreography for our shoots for Versace," she recalls. "We did all of our rehearsals and prep for those commercials in Avedon's apartment upstairs from the studio. I went there every day. It was like school. He even made me do voice lessons."

It takes Christy a few laps through Gagosian to find the image she selected; it is Avedon's portrait of the civil rights lawyer Florynce Kennedy taken in 1969, the year of Christy's birth. As she writes in the catalogue: "It's hard to fathom that the fight for equity for all has not yet been won." Christy, who oversees New York–based nonprofit and advocacy group Every Mother Counts, dedicated to improving maternal health care around the world, chose the photo in the aftermath of the Supreme Court's overturning of Roe v. Wade. She is one of the very few subjects in the show who did not choose an image of themselves. "To me, anonymity is so underrated generally," Christy says; her gaze has long been fixed outside the bubble. "I like to blend in; I like to disappear."

### THEY HIDE IN PLAIN SIGHT ...

With the exception of the pandemic, which she and Augie spent in Canada at a family home, Linda has lived very, very quietly in New York for more than two decades. Her disappearance from public life has been written over a few chapters. She has long struggled with depression, most significantly after a pregnancy ended with a stillbirth in 1999, as well as managing some significant genetic health challenges. Augie was born with a sensory processing disorder, which meant that he couldn't properly chew. "I had to puree all his food," she recalls. "This meant I couldn't go very far." It was a rough, lonely time. "My dream growing up, other than to be a model, was to have a family and to have proper conversations at the dinner table and lovely meals," she says. "My father didn't let us speak at the table; he had so much noise all day long working in a General Motors factory that when he came home he wanted peace and quiet. I am a single mother with a child – but that's all you need to make a family, two people. But it was a struggle with the food." Because of his condition, she says, "I didn't know what he was feeling when I gave him a cheese puff – it could have felt like a rock for him."

Linda and Augie eventually settled into a routine of school pick-ups and drop-offs where Linda was simply Augie's mother. She hosted Oscar night and Christmas parties for her close fashion pals, and somehow created a tiny world of jolliness for son.

Her life went from quiet to pin-drop silent after she says she suffered considerable disfigurement after seven sessions of CoolSculpting to her jawline, back, abdomen and thighs in 2015-16 (she has since settled a lawsuit with CoolSculpting creator Zeltiq Aesthetics). CoolSculpting is a noninvasive treatment meant to freeze away fat cells. In a rare side effect called paradoxical adipose hyperplasia (PAH), a patient can come to grow hard fatty tissue in the affected areas, resulting in swellings and masses that can be permanent.

The pandemic brought other challenges. Linda has health issues that have left her immunocompromised. Recently she and Augie moved to a gleaming modern tower where her OCD-credited germophobia will ideally turn down a notch. "Augie asks, 'Why are you disinfecting the doorknobs when you are the only one using them?'

"I don't mind and I never did mind ageing. Ageing gets us to where we want to be, and that's for me a long life," says Linda, a woman who has wrestled with existence in the bubble for far too long. "Kevyn Aucoin was so afraid of wrinkles and he never got them. I want wrinkles – but I Botox my forehead so I am a hypocrite – but I want to grow old. I want to watch my son grow into a fine young man. I just want to stick around."

## THEY KEEP WALKING ...

Of her Super peers, only Naomi continues to walk runways and step-and-repeats with breathtaking professional verve. "I still love what I do," Naomi says of her many catwalk outings, season on season. Her enduring relevance is a product of her work ethic and, also, of her ceaseless enthusiasm for the bubble as well as her ability to weather the harsh gaze that often rests on those who live within it.

In 2001, for example, Naomi was photographed leaving an NA group meeting in London by a British tabloid. "I was made to feel ashamed of my recovery," she says. "It wasn't that I was in hiding, but this is something you talk about when you are ready." She fought in court for better privacy protections and eventually won, a victory that set an important precedent in the UK for what can and can't be published.

These days Naomi struts with a specific purpose. Her goal is to bring young creatives from the emerging markets of Africa, the Middle East, South America and India onto the "main stage of fashion", she says, and to leverage her relationships with players in the luxury world to provide opportunities and exposure. She does this through her work with Emerge, launched in 2022, and also as a special adviser to the media company Gamma, which works primarily with musical artists. "The world has changed," she says. "There are no borders. Everyone should be included." Of the human rights concerns that colour discussions of some of the countries she's partnered with, Naomi says that she has met with people of all genders everywhere she works, including Saudi Arabia, and that in the plainest terms, "Fashion doesn't discriminate."

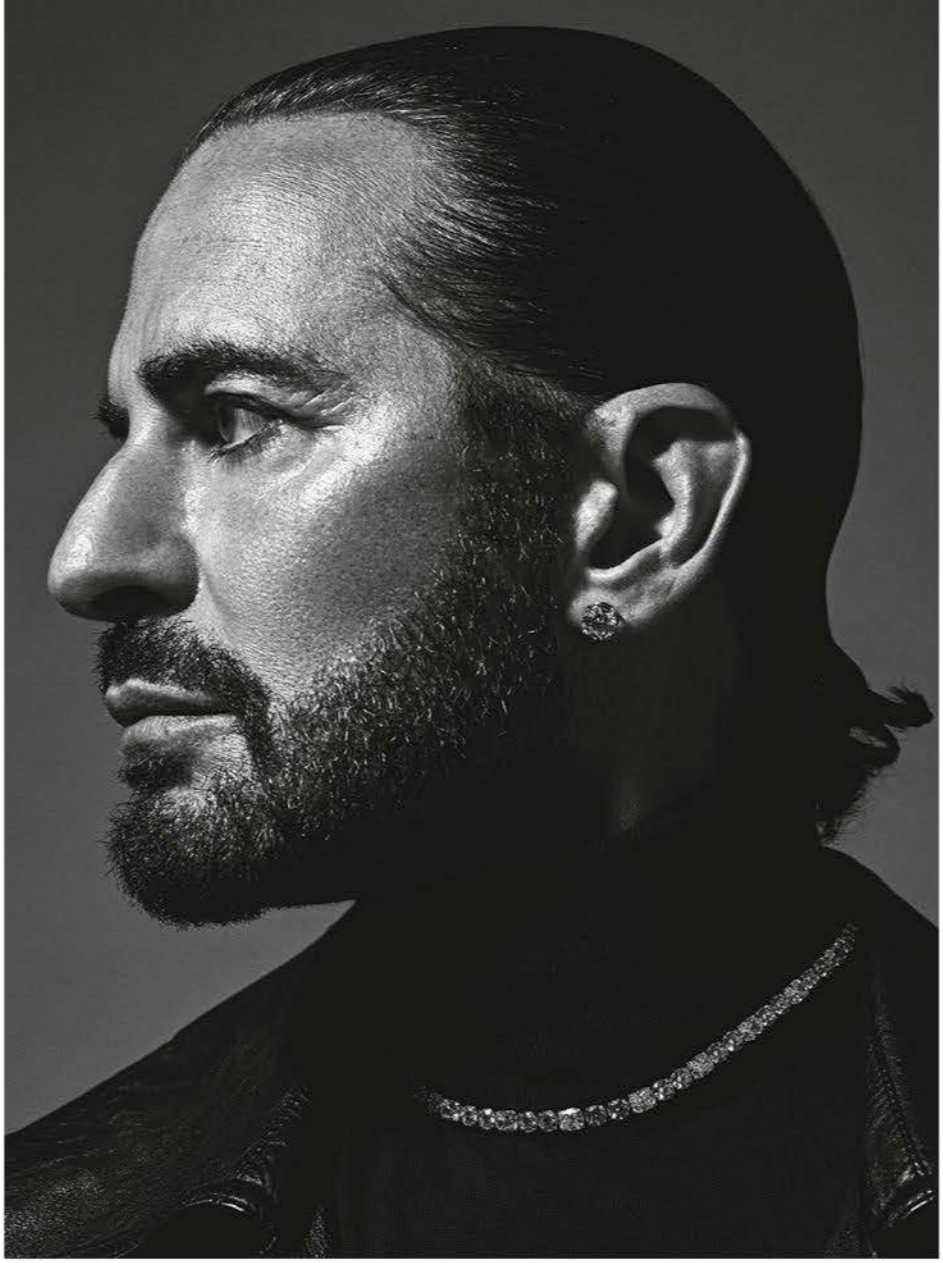
"What's driving me now is seeing that opportunities are being given," says Naomi, speaking of such paradigm-shifting moments as Pharrell's debut for Louis Vuitton or the diverse casting of Valentino's spring/summer '19 couture show. She knows better than most the value of such openings, of access given purposefully. When pressed, she will talk about the discrimination she faced as a Black woman in a largely white industry: "Why was it that I was doing the same job as my colleagues and had to take less money? Why was I booked for the shows but not the ads? I was not close-mouthed."

But mostly she speaks about the education she received from a generous and seminally talented crew of mentors: Ralph Lauren, who cast her in his show and campaigns ("At the time I didn't know how powerful a statement that was,"); Alaïa ("I miss my Papa every day,"), who she watched "make his own patterns by hand"; Gianni Versace, who would see Naomi wearing a vintage frock she'd unearthed while travelling the globe with fellow magpie Anna Sui and say, "You're into Spain right now? Let's cut the dresses. Let's flamenco!" "I was blessed to be working with incredible creatives," Naomi says, "who cared about your opinion when you were too young to be able to have an opinion. I can never say I have been bored," she adds. "I have been blessed." ■

Naomi wears a RALPH LAUREN dress, P.O.A. DIOR FINE JEWELLERY necklace, $150,000. Cindy wears a RALPH LAUREN dress, $9,249, and shoes, P.O.A.

Hair: Eugene Souleiman
Make-up: Stephane Marais; and for Naomi Campbell: Adam Fleischhauer
Manicure: Megumi; and for Naomi Campbell: Candice Idehen
Production: PRODn
Set design: Stefan Beckman

PHOTOGRAPH: RAFAEL PAVAROTTI. SET: BRUSHED ALUMINUM LAMINATE PROVIDED BY ABET LAMINATI. CHAIR BY LUAM MELAKE COURTESY OF THE ARTIST AND R & COMPANY



# His own Marc

Marc Jacobs changes the way we dress and challenges, confounds and inspires the industry to think. He talks to Alison Veness about process, his nicely controversial autumn/winter ’23/’24 show, and being a natural disruptor.

Styled by Sandy Armeni. Photographed by Max Papendieck.

**VOGUE AUSTRALIA: What was the best part of your Marc Jacobs autumn/winter ’23/’24 show?**

**MARC JACOBS:** “It’s so funny, because I guess the best part was this kind of enlightenment after the show. Every choice in terms of the way we showed it appeared accidental to me in the moment, but after the moment, it felt like it all made sense. So it was a kind of strange revelation.”

**VA: I suppose the thing that surprised everyone was how short and fast the show was: three minutes. Did that become the most powerful part, or was it the collection itself?**

**MJ:** “Even though, for us, putting on a show has been made smaller and intimate, I think we’re so in our little bubble of creating that we enjoy the process but don’t realise the bigness of some of the choices or how they resonate or inspire people. I was very much in that place where the conversations about what clothes we were going to make, why, and reminiscing and feeling somewhat nostalgic for a spirit of getting dressed – all of this was going into it.” →

PORTRAIT: MARIO SORRENTI

**Opposite page:** Marc Jacobs. **This page:** Marc Jacobs jacket, $2,882, pants with belt, $1,600, bra, socks, and shoes, all P.O.A. All prices approximate; details at Vogue.com.au/WTB.

**This page:** Marc Jacobs dress, $4,855, bra, tights, socks and shoes, all P.O.A. **Opposite page:** Marc Jacobs dress, $11,040, briefs, tights, socks and shoes, all P.O.A.

"Back in the days of MTV, I used to say I want to do a show the length of time of a music video. My shows did get shorter and shorter over the years, but I never got below that two-minute mark. I'm such a creature of habit and I kind of say the same things every time, but they manifest differently. I think this time was no different. We said the best thing to do would be the finale, because that part of the show would look amazing. You've got 30 to 40 people all at once and what you see is a kind of image of a group of people all at the same club or at the same party. The impact of that finale is so great … you lose the impact by taking it apart and delivering it one by one.

"Then when we were doing the rehearsal and everybody walked one by one, I said: 'They're just too slow, they need to go faster, there's only one person in a look so there's no reason why they can't go faster …' That's how it happened."

**VA: You used ChatGPT to generate show notes. Was it intended to be provocative?**

**MJ:** "Yes, and no. I have a very good friend who I think is one of the most brilliant creative minds in the world. She said to me: 'You just can't help it, you are disruptive.' I thought she had a point. I think the thing with AI – and I've had this conversation with my psychiatrist, and he said I should just play with it, meaning ChatGPT, and I've been in situations where we've been discussing how everybody feels about this and what their fears are. I think I am a bit cynical in terms of this digital age we live in. I'm also just frightened by it. It's so obvious we are in this world. I think with all the discussions and the news reports, documentaries and podcasts – there's no denying, this is not going to go away. It can only go in one direction, which is up. It's not going to go sideways.

"Those days before the show when I reflect on what we've done … usually what I want to say has nothing to do with the clothes, nothing to do with describing the clothes, but more to do with how I feel at that particular moment. But I just didn't know how I felt and I didn't know what to say. So we had jokingly said during the process, 'Let ChatGPT write the program notes.'

"People including myself have become more reliant on our computers, our phones, I think we are getting dumber as a result of it and more antisocial. Saying all that, we're still doing it and that's the way it goes. I don't know how one changes it or if there's any point in trying to. So I think what I've learned in other aspects of my life, when there's something you have to accept because it is the way it is, you embrace it. You see how you can use it to your benefit. It's a tool. I think this season where I really didn't feel like I had anything to say, I was like, 'Oh, I'll embrace this ChatGPT.' Again, there's a bit of cynicism in doing that, but there's also this feeling of, well if you can't beat 'em …"

**VA: You said you had a feeling of nostalgia for this collection.**

**MJ:** "It didn't start out as nostalgia. In fact, Joseph Carter, head of women's design – who is a magician, so creative and talented and I love him and we've worked together for many years – we sit down at the beginning of every season trying to figure out fabrics and colours without knowing what we're going to do, and think about what proportions or conversations we're interested in so there's something to start with.

"We started talking about how we've done such big shapes and talked about the fact we had been really using utility clothes and classic workwear clothes, Carhartt and denim and cargo. Army clothes. We just said it would be nice not to think about those things for a minute. It would be nice to make minuscule, tiny shapes, which I really feared because I love looking at the landscape of an outfit. We got into this conversation about these shapes and what we were doing and if we draping it. Somehow in the process we got to this idea: there were these dance bodysuits over a cut-off stocking and a sock and we said, 'Let's not do the Kiki boots, let's figure out the foot …' I had been wearing platform boots or shoes for years. I recently fell in love with these ballerina slippers from Balenciaga and I started wearing them. I felt it would be interesting, all of these clothes on a flat shoe. Then we thought about that, and thought about our mouse shoe and a sock stuffed into it and the whole idea of a dancer in rehearsal, you know all those kind of cliches. Somehow that led us to looking at New Romantics and 80s club personalities who dressed in these kind of flat shoes and socks and wore romantic-type clothing that they kind of made their own by twisting or contorting. So we did that with cocktail dresses and nightgowns and evening gowns, and we just butchered them and pleated them and re-draped them into these teeny shapes that were so small you saw the knickers. They were all on these flat shoes. In the end, with the glove, I was like, 'Oh my god, this looks like everybody I knew at a club in like 1986!'"

**VA: You have had such an incredible influence on the way we dress. Do you fear looking back?**

**MJ:** "I think, honestly, I fear getting old and being irrelevant somehow. I fear shame. I like what I do, I enjoy it, I enjoy being a part of my team. I fear letting them down, or not guiding them to the best of my ability. It's not like we do something to please people but doing what we do without pleasing people is not what we want either. I don't know if that made any sense. We show to an audience and 40 years later – I mean, I've been doing this for quite a long time – 40 years later I still worry that people won't like it or won't find it interesting. I almost don't care if they like it, but I feel like if they're indifferent that would be terrible." →

MAX PAPENDIECK

**VA: Being disruptive, where does that come from?**
**MJ:** "I think I've always been excited by imperfection. I find beauty in it. I've always admired people who think to the left in fashion and in music and art. It's that little irritant, disruption, that just pauses a shift, or you think a different way or you see things a different way. As long as I can remember, I've always been more excited by that."
**VA: Recently, you've been posting on Instagram reading … a book?! Ha!**
**MJ:** "I started doing that because I probably went well over a year without reading a book. I do love to read. I don't get an opportunity. I've been super-busy and unfortunately exercising and reading are the two things that get dropped when I'm busy. I like to carry a physical hardcover book and I like to turn pages and I love the smell of an old book. I like to see that a week later I'm halfway through the book. I just love books. We have a bookstore so it's no secret that Marc Jacobs as a company and as a person – me – love reading. I started posting the reading hour because there is something ironic about promoting a book on Instagram where people are just scrolling and swiping. I thought every few weeks I'm going to let you know what I'm reading."
**VA: Good to inspire people.**
**MJ:** "It's so funny because me and my friend Nora have this kind of book club and we always ask each other what we're reading. My husband [Char Defrancesco] loves listening to podcasts and things like that, but he doesn't really read. I was reading *The Shards* by Bret Easton Ellis … loving it so much. Then one morning I woke up and Charly started talking to me about two of the characters and I was like, 'Well, how do you know about this?' He said, 'I've been reading it on my iPad.' Which is a nice thing. But I think it's not really reading unless you're holding a book."

"I've always been excited by imperfection. I find beauty in it. I've always admired people who think to the left in fashion"

**VA: You are synonymous with New York. How has it changed for you? What do you love now?**
**MJ:** "I've been going to the theatre recently in New York and that's something I've always loved. Performances at Carnegie Hall have existed as long as I can remember, and they still exist exactly in the same place and they still have the same magic. Broadway is unchanged … these great old theatres with productions of new pieces as well as revivals. So those two things are like institutions. Of course, there are the museums and the galleries that I love. And those are unchanged. As far as clubs go, I couldn't tell you because I have not been in a nightclub in New York City in decades. I don't know if there is a scene. I don't know what the kids do, I don't know what their drug of choice is. Growing older, there are things that I am totally detached from. You know, when I used to do things that were inspired by nightlife for instance, I felt entitled to be able to do those things because I'd been there and I'd run around with those people and I'd gotten fucked up with those people. We were out night after night. I felt I was credible. I had the right to be inspired by those things. I don't know what the music scene is anymore. Ava [Nirui], who works with us and does Heaven, she knows."
**VA: Heaven by Marc Jacobs has been so successful. Are you proud? Do you love it?**
**MJ:** "Yes, I love it and yes, I'm super-proud. Ava is incredible. And what gives me a beautiful feeling inside is that she really does look at the things that I love and the people that I've loved and sees them through the eyes of her creative community. And how they manifest themselves into something new is just so appealing to young people and makes me feel really great. I feel like these seeds came from an authentic place. With me, I feel there's an authenticity and not a pose when it comes to what she does."
**VA: Is there one show and collection that you think was "it"?**
**MJ:** "The show just before the pandemic happened where I collaborated with Karole Armitage. There were all these dancers and then the models, and they all performed together so beautifully. At the end of that show I had this crazy physical reaction. I said it to Katie Grand, who I was collaborating with at the time, if I never do another show, I'll be happy. It felt like the sum of everything I had experienced up until that point."
**VA: Looking at everyone you've worked with, especially artists, who would you like to work with now?**
**MJ:** "There's an artist whose work I am really excited by, Anna Weyant. I don't know if I'm dying to collaborate with her but because I love her work so much, I'd like the opportunity to do something together. I have collaborated with a lot of the artists who are my friends, Elizabeth Peyton, Rachel Feinstein. I've never done anything with John Currin. That would be a real trip if we could do something. I would love to do something with Maurizio Cattelan. I think he is so amazing and clever."
**VA: Would you work with another fashion house again?**
**MJ:** "Well, I've answered this in the past and my answer hasn't changed. I think the most exciting job in the world is the designer for Chanel. So if I had to dream of where I'd like to be if it were for a European brand or big house in Paris, I would say Chanel would be my dream."
**VA: Music, who is on your playlist now?**
**MJ:** "I am very, very lazy. I make no effort to learn or know about new music. I really haven't. I don't know his music very well, but I'm very fascinated by him as a person and that's Tyler, the Creator. I love Cardi B. She's just unbelievably charismatic and makes great music and is cool. I do hear things and my husband plays them. Sometimes in the studio something will come on and they're all contemporary names or musicians who are current. I walk in the morning for about 20 minutes and I tend to listen to old music. It could be opera, or classical, although that doesn't really get me going. I do like some good old disco from the late 70s. I do like pop music. Like Lady Gaga with Ariana Grande singing *Rain on Me*. I love old Britney. I love that English band Lush. I listen to Suede. I am triggered if I watch something … I was watching a documentary on Poly Styrene and then listened to X-Ray Spex for weeks."
**VA: What lifts your spirit when you need it?**
**MJ:** "I love music. When I think about the type of music I'm thinking of it's like an amphetamine. It gives you that charge and you're in it. You're racing. I love that feeling. I also love feeling music in a different atmosphere that's very melancholic or very dark and sad. I just find that very, very beautiful. Then I'll have good cry listening to Nina Simone or whatever it is.
**VA: Love that you are perversely clear with 'The Tote', 'The Bucket' stamped on your bags and 'The Baguette' with your Fendi guest collaboration last year. If you could define your essence and stamp something on yourself, what would it be?**
**MJ:** "This is probably the most difficult and complicated because there's me the designer who you're talking to. And although I feel like in my mind there's no separation between the designer and the person, like I'm me and I'm talking to you and I'm not giving you a company line, I'm not performing for you. However … if I had something stamped on me – I have the word 'perfect' stamped on me already, a tattoo, and I have the word 'shameless' tattooed on me – I would stamp 'the human' on me. Curious. Creative. Kind. I guess those are some of the words." ■

MAX PAPENDIECK

Marc Jacobs dress, $4,095, scarf, tights, socks and shoes, all P.O.A.

Hair: Junya Nakashima
Make-up: Kuma
Manicure: Nori
Model: Lulu Wood
Set design: Lane Vineyard
Casting: Shawn Dezan
Production: HOME Agency, Neighbors Brooklyn

**Above**: *Question Answer* (2023). **Opposite page, left**: *Nature's Rhythms* (2023).
**Right**: *Question Answer* (2023). On the easel is a work in progress (2022)

Fashion details, overleaf.

# The artist's way

Louise Olsen's third solo exhibition coincides with a period of grief after the loss of her father John Olsen this year. Speaking from the studio they shared in the Southern Highlands, she explains how painting will always be the thread that connects them. By Alison Veness.

Styled by Isabella Mamas. Portraits by Rob Tennent.

The studio floor is fabulously paint-splattered. So are Louise Olsen's sneakers, as she emerges from the studio, wiping her hands on her apron and heading into the kitchen, where all life happens over a cup of tea. Olsen – painter, designer, daughter of the late Australian artistic luminary John Olsen – is in a good place on the eve of her third solo exhibition, opening in Sydney this month.

"I like working up and down with pictures, sideways, all angles, the easel, the wall … I love that inkiness, that play of texture and movement. I love it when the paint is wet, and you get this kind of bleed, and it's like you're playing with the friends on the other side," she explains, with much enthusiasm. "That's what Dad and I used to talk about."

It's about being in the zone. "You can't just walk in and pick up a brush, you have to see what happens, see what the universe provides," Olsen says. "When you're in that process and you put the mark down, it has this kind of incredible life force, you have to let it rest for a moment and realise that paint has its own life and you're playing with that energy."

*Manifestations* is the apt title of the upcoming exhibition that Olsen says is inspired by nature, something that lies at the core of her work. And nature is all around, →

HAIR AND MAKE-UP: GEORGIA RAMMAN
ARTWORK PHOTOGRAPH: KEN REDPATH

here in her studio at Hidden Lake, the Southern Highlands home she shared with her late father for seven years. "My paintings are always about nature," Olsen says. Inspiration is everywhere, from the eucalyptus trees to the still water from which the property takes its name. "Being an artist, it draws on you."

Some 15 canvases of differing scale will be exhibited at her brother Tim Olsen's gallery this month. The process has been an organic one spanning the past 18 months, as "one idea leads to another idea". During this time, she lost her father, who died at home in April at the age of 95. However, he is still very much present. One of his signature paintings, a symphony in oranges and reds that was commissioned in 1970 as part of his *The Spanish Kitchen* opus – but rejected – runs the length of the studio wall.

"When they saw the picture, they didn't like it," Olsen recalls. "Dad was really upset and ripped off the canvas and threw it to one side and told my mum to get rid of it. She rolled it up and put it under the house where it stayed for over 25 years. We had it restored and got it back about four years ago and it was so lovely to bring it back to Dad's and he loved it and was able to enjoy it." (Olsen's mother, the artist Valerie Strong Olsen, died in 2011.)

Olsen's process begins with a sketchbook, drawing in the landscape, and then building up compositions and getting ever closer to the canvas. "I want the picture to capture the life force of the moment, be in the moment, capture that wonderful energy, and you have to allow the picture to talk to you; it's like you are having a conversation with the picture. It's the interaction of making the first mark and then the picture asks you a question – it's a question and answer."

*Manifestations* is about playing with tonal discordance and balancing colour with tone. "Dad used to say to me, 'Be careful when you are playing with colour, don't let it look like a fruit salad.' So I edit in a certain way," Olsen explains. "Tone adds harmony and allows the colour to breathe. Luminosity of paint is important too, textures, rubbings and bold primary marks. Acrylic paint dries much more immediately, and these are a mix of acrylic and oil, which has that beautiful luminosity surface thing. Acrylic has a lovely watery-ness that's hard to get with oil."

Each medium has its own voice. "Like musical notes," she suggests, "each instrument makes the same note, but they sound so different … in a way you are bringing a different kind of orchestra into each painting." "Nagoya Marimbas" by Steve Reich is playing in the studio during this interview. Olsen loves the sound of the xylophone – "like the dappled sound of nature, music is like medicine, you need to hear certain things at certain times, maybe". She also likes to work in silence.

*Manifestations* captures both the bold and the sensitive. Just like an orchestra, with its strong big sounds and delicate ones, too. Canvases explode with linear branches or spidery webs, and crack with gum nuts. "The orchestra of nature," is what she calls it. She gestures around. "There is something so abstract when you look around at things very quickly, you're seeing the world in an abstract way … a blur." Little blurs that retain the texture of the cloth as Olsen feels her way across the raw linen surface of the canvas.

"I like working up and down with pictures, sideways, all angles, the easel, the wall … I love that inkiness that play of texture and movement"

Since *Pollination*, Olsen's first exhibition in March 2020, she says her practice always keeps her guessing, always challenging her. "Sometimes I wonder, can I pull this off ever again," she laughs. "Dad stopped painting once for six months. We were moving houses and he just had a creative meltdown. He said 'Can I do this again? Have I lost my feeling, that touch?' But then when you start getting back into the studio again, particularly after a show, the first contact of making a mark on canvas you start to restore yourself again. It's like a relationship. We're back on again and you are off on the next journey."

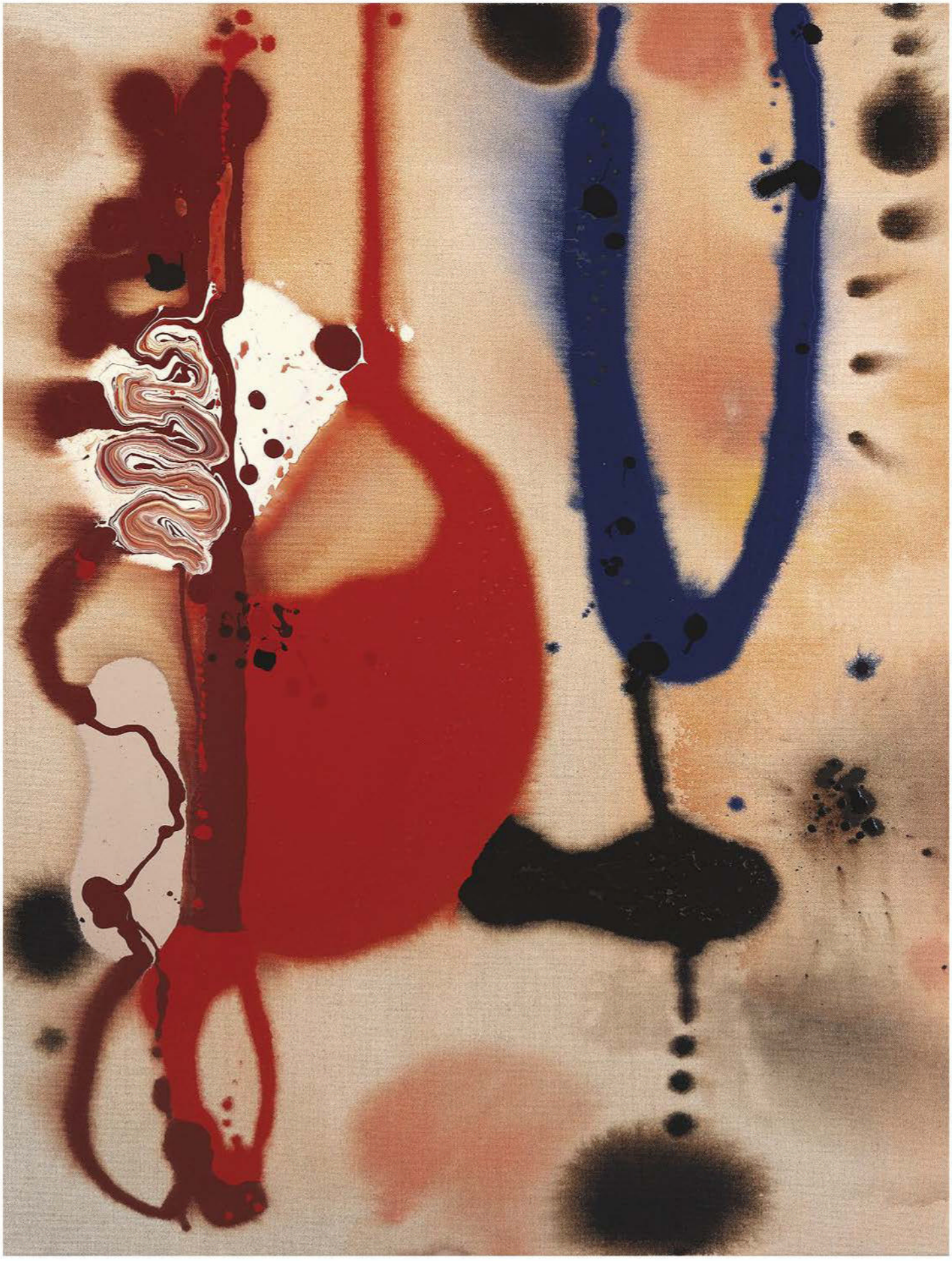
Painting has always been Olsen's centre. "This is the true me when I paint," she says. "I've been in the design and fashion worlds, but my essence is this. I come from an intensely creative family, both my parents were artists and when I was young – I felt I had to find my own voice." (That voice became Dinosaur Designs, which was launched in 1985.)

"Dad was part of everything, he was ruthless, and I'm so pleased I had that scrutiny, no holds barred as to what he felt about what I was doing," Olsen remembers. "He was incredibly encouraging and supportive, but he could be brutal at the same time. I'd think, 'What the hell? What am I doing?', but it was great that push and pull and dialogue."

Her father was an avid reader of poetry and books, including those documenting the rich history of painting. "Dad always said to me and my brother: 'It's important to have a poem because when you learn a poem then they become yours and become an incredible recall and source of life that you can revisit.' Consequently, both siblings can recite poetry. "He had favourites, from T.S. Eliot to Keats, Seamus Heaney and Yeats … *'Like a long-legged fly* →

**Previous page***:* Louise Olsen wears a LOUIS VUITTON top, $1,890, and pants, $2,190. LOUISE OLSEN earrings, $500. On right arm: LOUISE OLSEN x ALEX AND TRAHANAS bangle, $560. DINOSAUR DESIGNS bangle $75. LOUISE OLSEN cuff, $350, and rings, $300, and $180, sold as a set. On left arm: DINOSAUR DESIGNS bangles, $90, $245, and $55. LOUISE OLSEN x ALEX AND TRAHANAS bangle, $300. LOUISE OLSEN bracelet, $950, and rings, $300 each. ST. AGNI shoes, $379.

KEN REDPATH



*Rhythm and Blues* (2023).

CAMILLA AND MARC jacket, $750, top, $380, and pants, $400. DINOSAUR DESIGNS earrings, $330. ST. AGNI shoes, $379.

PORTRAIT: ROB TENNENT
ARTWORK PHOTOGRAPH: KEN REDPATH

**Opposite page, left**: *Orchestra* (2022). **Right**: *Web, Wood and Strings* (2022).
**Above**: *In the Silence* (2023).

*upon the stream. His mind moves upon silence*,'" she says, reciting Yeats. "It's good having known those poems because you can call on them. Poems are so fertile for the mind, they fuel." Indeed, for her second solo show in March 2021, Olsen was inspired by haikus, the 17-syllable minimal poems and gestures of words, which she sometimes writes herself.

Of the loss of her dear father, Olsen says "it is still too soon". "Oh my god," she begins, "he is everywhere in the patina of the rooms, the books, the lit fire, the chair at the head of the table … a way of life. The dust is settling at the moment. It's been a huge shift. I loved that at the end of a day working, he would come in on his walking frame and the smile on his face and the joy and the light-up of him coming into my studio and being excited about my painting. He'd say, 'Oh my god!', and it was wonderful. We had grown up with a lifetime of watching him paint, and for him to realise me as a painter was a full circle for both of us."

Olsen started studying art at the age of six at her parents' Bakery Art School in Paddington, Sydney. "After school we would go [there] ... I would end up being in their class. It was a lot of learning, watching them teach, life classes, drawing."

She adds: "I keep hearing him. I hear his voice all the time. We know each other so well that I know what he would be saying about any particular painting. I learned a lot from him, but my mother as well – she was a very delicate beautiful, sensitive painter. It's nice I have both their voices in my head."

She has recently returned from a trip overseas with her husband Stephen Ormandy and their daughter Camille, also both painters. The trip included time exploring at the Metropolitan Museum of Art in New York. She takes out her phone to show pictures of works by Joan Miró, Cy Twombly and Mark Rothko.

As the light falls in the studio to a dazzling sunset, reflecting across the length of the lake, Olsen's pictures are singing. They are luminous, alive with the artist's intuition. There is something magical and powerful happening in this studio. "There is a beautiful Paul Klee quote, it's about taking a line for a walk," says Olsen. "When I paint it's like picking up that thread and it keeps going, it's never-ending; I love that idea. The line is the life force."
*Louise Olsen* Manifestations *is on display until September 23 at Olsen Gallery, Sydney.*

**This page:** MIU MIU dress and briefs, both P.O.A. SUSAN CAPLAN vintage earrings, P.O.A. NATIONAL THEATRE COSTUME HIRE neck scarf, choker and thin bracelet, all P.O.A. SUSAN CAPLAN vintage chain bracelet, on right arm, P.O.A. SAINT LAURENT cuff, on left arm, $1,735. CORNELIA JAMES gloves, $305. CHANEL boots, $3,980, from the Chanel boutiques. **Opposite page:** Anouk (left) and Phoebe, both wear LOEWE dresses, $4,200 each. NATIONAL THEATRE COSTUME HIRE vintage choker, bracelet and ring, on left hand, all P.O.A. Anouk wears SUSAN CAPLAN vintage earrings, P.O.A. DIOR FINE JEWELLERY ring, on right hand, P.O.A. CARTIER watch, $42,600. CORNELIA JAMES gloves, $285. Phoebe wears VERSACE earrings, P.O.A. CARTIER watch, $11,200. DENTS gloves, $100. MANOLO BLAHNIK shoes, P.O.A. All prices approximate; details at Vogue.com.au/WTB.

# Nostalgia trip

Surrender to the mood of the season's most romantic clothes with the sensuality of whisper-thin dresses, charm of faded florals and poetry of fluid silhouettes.

Styled by Benjamin Bruno. Photographed by David Sims.

**This page**: EMPORIO ARMANI dress, $8,750. ACADEMY COSTUMES VINTAGE bracelets and gloves, all P.O.A. CHANEL FINE JEWELLERY ring, $4,650. FALKE socks, $30. ROGER VIVIER shoes, $2,310. **Opposite page**: LOUIS VUITTON dress and sweater, both P.O.A., and boots, $4,100.

DAVID SIMS

**This page**: VERSACE dress, P.O.A. SUSAN CAPLAN VINTAGE earrings, P.O.A. BUTLER & WILSON choker, P.O.A. DENTS gloves, $100. ACADEMY COSTUMES BROOCHES and bracelets, all P.O.A. DIOR FINE JEWELLERY rings, $43,600 and $53,000. WOLFORD tights, $50. RUSSELL & BROMLEY shoes, $400. **Opposite page**: CHANEL dress, $6,830, from the Chanel boutiques.

DAVID SIMS

RALPH LAUREN COLLECTION top, P.O.A. POLO RALPH LAUREN slip dress, $839.

CHRISTIAN DIOR dress, $11,000. CARLO MANZI shawl and jewellery, all P.O.A. THE ARC LONDON vintage belt, P.O.A. FALKE socks, $30.

Hair: Duffy
Make-up: Lucia Pieroni
Manicure: Ama Quashie
Set design: Poppy Bartlett
Models: Sarah Brown, Migoa Majoang, Phoebe Matthews, Anouk Smits, Karolina Spakowski, Queenie, Humi Rashid, Valentine Valero, Pati Vasto

DAVID SIMS

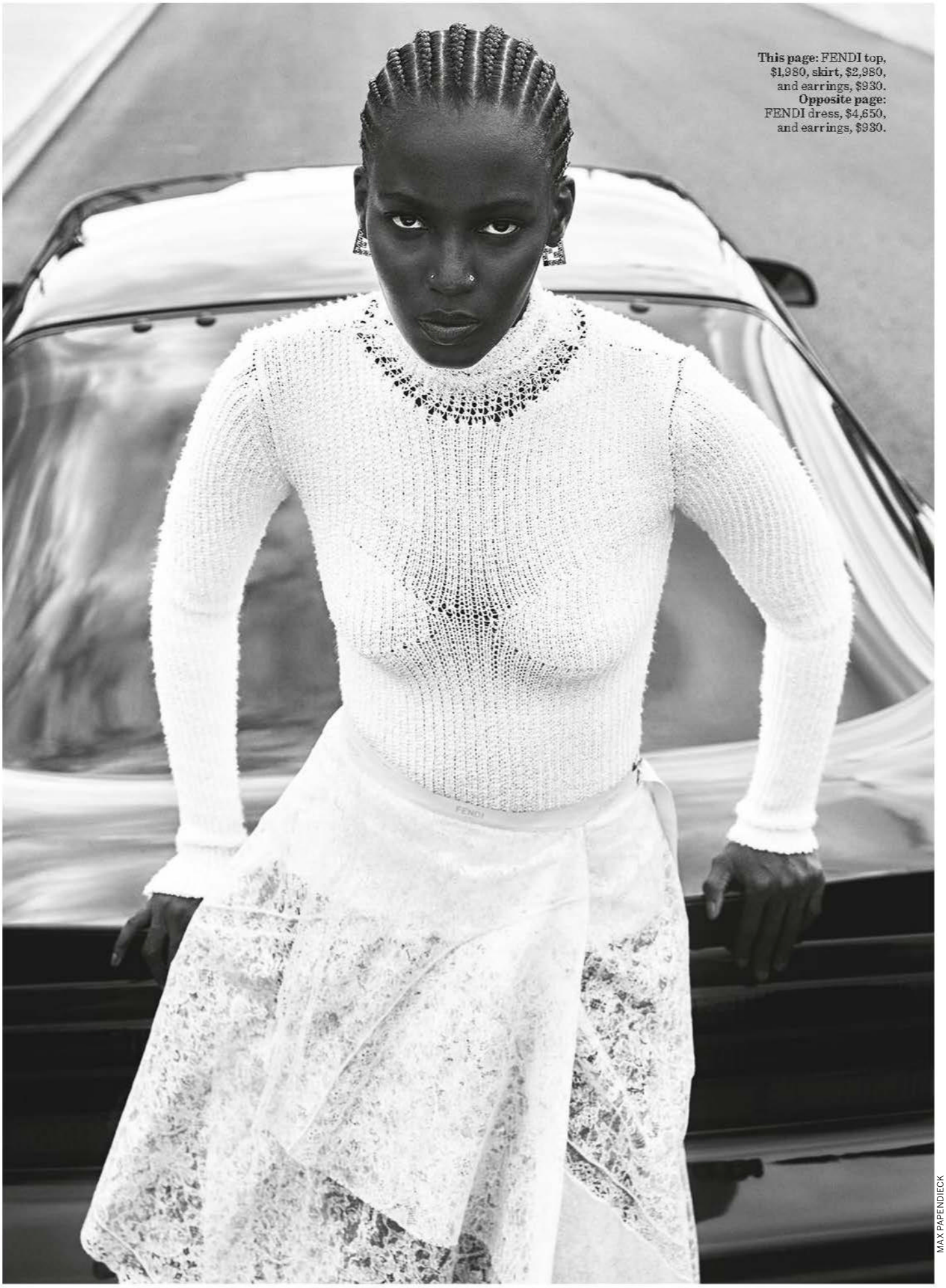
# Streets ahead

Fendi's Kim Jones flexes his design muscle in slinky knits and second-skin leather that sizzles, remixed and infused with a contemporary beat.

Styled by Sandy Armeni. Photographed by Max Papendieck.

IN COLLABORATION WITH FENDI

**Opposite page:** FENDI cardigan, $4,150, skirt, $6,100, earrings, $930, and boots, $7,350. **This page:** FENDI dress, $5,100, earrings, $1,890, and bracelets, $810, and $930. All prices approximate; details at Vogue.com.au/WTB.



**This page:** FENDI top, $1,980, skirt, $2,980, and earrings, $930.
**Opposite page:** FENDI dress, $4,650, and earrings, $930.

MAX PAPENDIECK

**This page:** FENDI dress, $7,400, top $2,980, earrings, $930, and bags, small, $3,550, and medium, $4,290. **Opposite page:** FENDI dress, $5,100, earrings, $1,890, and boots, $7,350.

Hair: Junya Nakashima
Make-up: Kuma
Manicure: Nori
Model: Kai Newman
Set design: Lane Vineyard
Casting: Shawn Dezan
Production: HOME Agency, Neighbors Brooklyn

MAX PAPENDIECK

# Past imperfect

In *The Fraud*, her first historical novel, Zadie Smith unravels a 19th-century trial – and England's self-deceptions. Zing Tsjeng meets the literary luminary for an all-encompassing chat.

Styled by Julia Sarr-Jamois. Photographed by Tyler Mitchell.

I'm spending the morning with Zadie Smith, and she's taking me to a cemetery, the largest one in London. "Ready to get our legs stung?" she asks, as we veer off the gravel path and plunge into thick undergrowth. I'm more concerned about Smith, who is dressed in denim dungaree shorts, a black tank top – "Walmart," she says apologetically – and Palmaira sandals that look pretty time-worn. Will the literary establishment forgive me if I let one of its finest living novelists trip over an overgrown tombstone and sprain her ankle?

Smith – now 47, having spent the past few decades briskly dispensing of the condescending literary ingénue label that attached itself, remora-like, in the wake of her 2000 debut, *White Teeth* – is in adventure mode. Various local maps have been shoved under her armpit with determination. That leonine face and the striking, wide-set eyes are today mostly covered up with a cheerfully giant pair of sunglasses, the signature headwrap discarded in favour of braids with golden hair rings. The effect is less artistic luminary and more cool downtown aunt at a farmers' market.

One can almost forget that Smith is the winner of numerous awards, including the Women's Prize for Fiction and a twice-named Granta best young novelist, before she aged out of the category. "I'm very sad about getting old," she declares, not sounding remotely sad about it, "but I'm trying to take it on the chin." *White Teeth* was named by *Time* as one of the 100 best novels of the past century – not bad for someone straight out of university. Her nonfiction has run in British *Vogue*, *The New Yorker* and *The New York Review of Books*, which she finds particularly pleasing as it also published both Joan Didion and Susan Sontag. "When it comes to novelists, from a British perspective, there's no one who has had more of an influence on me," author Caleb Azumah Nelson – both a Smith fan and friend – tells me over the phone, the same month his second book, *Small Worlds*, hits the bestseller list. "So often I read her turns of phrase and I'm astounded."

Today, though, rather than the coolly elegant, intellectual Smith – the one who sang jazz standards to earn money as an English student at Cambridge – I'm getting a taste of Smith the tour guide; one who swears like a trooper, laughs often and is easily distracted by an interesting gravestone. "Ooh, look at this," she yells, breaking off to stride toward yet another mouldering tomb.

> "I have this really strong urge to speak clearly. Unimpededly. Unsponsored. And free"

We are valiantly attempting to find the graves of Eliza Touchet and William Harrison Ainsworth, two characters from her searingly original new book, *The Fraud* – her first foray into historical fiction. Set in 1873, some 40 years after the Slavery Abolition Act, the book masterfully depicts post-emancipation Britain as it ruptures along faultlines of class and race. Our quest to find Touchet and Ainsworth, on the other hand, is not going well. "All right, I'm going to focus for a second," she says decisively, unfurling one of her maps.

It is Smith's sixth novel, but her oeuvre also includes three essay compilations, a collection of short stories, a children's book, a novella and the script for her Chaucer adaptation *The Wife of Willesden*. And that's before you factor in all the other bits and pieces she does just for fun, such as singing with the BBC Symphony Orchestra and doing backing vocals for Jon Batiste, the Oscar-winning co-composer of Pixar's *Soul*. Oh, and she wears clothes beautifully. Rachel Comey is her favourite designer. ("I waste a lot of money on fashion. I have a very clear idea of my body and what looks good to me," she explains. "I don't want to look at how much it costs. I have an entirely guilt-laden relationship with it.") She also counts Loewe creative director Jonathan Anderson as a friend. He hails from the same corner of Northern Ireland as her husband, the poet Nick Laird. "It's like Cookstown meets Paris," she says of Anderson. "Your brain explodes."

Smith is one of the few authors to become a cultural lodestar, partly because she has been on the scene for more than two decades and partly because she's come to represent one of multicultural Britain's most famous success stories: an intensely photogenic "lady novelist", as she jokingly puts it, state-school educated, born to a Jamaican mother and English father, and raised in working-class Willesden. How's that for social mobility? Never mind that she rejected multiculturalism as an ideology – "We don't walk around our neighbourhood thinking 'How's this experiment going?'" she once said. If her novels are "strange and uneven" – her description, not mine – full of characters that run the gamut from biracial council-estate →

Zadie Smith wears a DURO OLOWU top, P.O.A. ALEXANDER McQUEEN earrings, $2,070. All prices approximate; details at Vogue.com.au/WTB.

SCHIAPARELLI
dress, earrings and
tights, all P.O.A.

Hair: Cyndia Harvey
Make-up: Hiromi Ueda
Manicure: Ama Quashie

kids to Bangladeshi World War II vets and adulterous Rembrandt scholars, it's because the multiplicities in her books simply reflect the people she met in and around London. Not for nothing is her fourth novel simply titled *NW*, after the postcode she grew up in.

"I felt it like a responsibility," she says of her $480,000 advance for *White Teeth* – a life-changing amount for someone straight out of her undergraduate degree. It bought the house she lives in now with Laird and their two children, Kit and Harvey. "I really had a hard time with my life suddenly being different. I just thought, 'I have to earn it.' And I earned it retrospectively – I *hope* I've earned it now."

Transformative, too, was her 12-year teaching stint in New York, fulfilling a childhood obsession born out of 90s hip-hop. "New York is a part of my heart forever, I think," she says. Smith remembers walking past Q-Tip on the street and fighting off starry locals at the Comey sample sale ("I remember holding a dress and Gaby Hoffmann had the other [sleeve] – I was like, 'It's either you or me, Gaby!'") She could get a Martini five seconds from her front door and did the school run while Lorde stumbled out of Electric Lady Studios. It all sounds pretty dreamy, but one's homeland has a way of asserting itself back in your life. "For me and Nick, coming [back] here is more about being closer to Ireland and England and coming to our mutual homes – being among our people, Willesden for me and Ireland for him," she says.

As we traipse past yet another overgrown grave, Smith fills me in on the story behind *The Fraud*. The real Ainsworth was a hugely successful and prolific author. Touchet was his cousin's widow and his live-in housekeeper. It's she who is the star of *The Fraud* – an arch, witty antidote to the hopelessly bloviating Ainsworth. She also happens – in Smith's telling of the tale, at least – to have embarked on torrid affairs with both him and his wife. "It's really hard to find a Victorian marriage that doesn't have like eight people in it," Smith says, laughing. "That was part of the spirit of the book – trying to rescue the past from this flat view we have of it."

But just as you think the novel is a Victorian comedy of manners – and it is certainly very funny in parts – Smith pulls the rug out from under you and introduces Andrew Bogle, a former slave who is now the star witness in a controversial, real-life trial of fraudulent identity that gripped England in 1873. As Bogle unfurls his past to Touchet, the whole rancid history of England's involvement with the slave trade – its plantations steeped in human misery and blood – comes crashing to the fore like a rush of blood to the head.

It is virtuosic. I cried reading it, and I'm not the only one who felt moved to tears, as her longtime editor Simon Prosser remarks. "It's a kind of stealth book," he says. "You realise that what she's doing is peeling back the facade of the Victorian novel and revealing what is behind it – the links to the sugar trade back to Jamaica. This is speaking to that history." Or, as Smith says of Austen's *Pride and Prejudice*: "I know where Darcy's money comes from."

She spent just shy of a decade reading about Ainsworth and Touchet, before settling down to write *The Fraud* in less than half that time, during her children's football classes, at a park cafe, at the rowdy public library or on buses, brown noise in her headphones. Kit and Harvey are now 13 and 10, and she has come to disbelieve the theory that children are inimical to novel writing. "Sometimes when the space [to write] is constricted, you don't indulge yourself so much," she says. "Interesting things happen."

What Touchet goes on to do with Bogle's story is complicated. Smith resists easy conclusions; she insists always on complexity and truth. "We don't have a clear idea of the past," she says. "It's a cartoon version put together from a few bad movies and some bad books, but it's not accurate, and it's very flattering to us. The point of the past is not to say, 'Oh, look at those terrible people.' The point of the past is to think, 'Is there some analogy between then and now?'" The fraud in her novel doesn't just refer to the self-deception of its protagonists, but to England itself. We are, Smith says, still strangers to ourselves, addicted to artificially sweetened stories about our own past. "England's mental picture of the past is entirely based on offshore logic. Everything we don't want to think about happened somewhere else."

"This is not a thing unique to England," she continues. "Nation states are based on myths and delusions. It doesn't mean that they're worthless. But it does mean you have to separate the truth from the fiction." Her students at NYU – and before that, at Harvard and Columbia, where she also lectured – used to wring their hands over how people in the past could have ever lived in such unequal times. She told them: "I think the answer is right in front of you – you're living in it!"

> "I don't know what I did with my life, but what I did was sit in a room and write"

Smith's 21st-century bugbears include billionaires ("anyone who is one is a criminal"), smartphones ("nobody really wants to hear about the African children mining [cobalt for] that"), and, of course, social media. "I perceive myself as a fairly terrible person," Smith says with equanimity. "The last thing I would want is to be observed by others 24/7."

Coming out the mouth of a more austere author, these opinions might register as somewhat hectoring. Out of Smith's – the Willesden accent lurking in a few dropped Ts and throaty *dunnos*– they come across as persuasive. She wants the world to do better. She wants you to do better. "The key is not to treat people as if they are objects," she opines. "Once you start saying, 'I just can't with', you've forgotten what a person is. 'This person is a garbage fire.' *No one's* a garbage fire. Everybody is a human being."

That said, it's worth reiterating that Smith does not tolerate woolly thinking. When I ask about what it was like to teach young people, she positively sings. "The *youngs*!" she trills. "I wouldn't have written the past four novels without the youngs." It's very easy, as a novelist, she explains, "to get your news or your sense of the world from Radio 4 and four newspapers – it's not healthy. Sometimes I infuriated them, I'm sure some of them infuriated me, but it was always nutritious. That's the best way I can put it."

Did she get caught up in campus debate, like discussions now erupting over cultural appropriation and who's allowed to write certain stories? "Let me be the judge of whether someone can write or not," she says, sharply, of that conversation. "Most readers can smell the phoney, the fishy, the useless, the vainglorious." Isn't the argument, then: why give this author a platform in the first place? "But then the book might be bad! That's a different matter. An editor has to make that decision based on their intimate relationship with this book, not on some prior credential. Am I the right person to write a book about a load of white people in Victorian England? What qualifies me exactly? Literally nothing."

I wonder aloud if she experienced the internecine war apparently taking place at universities, olds versus youngs, that kind of thing? "Generational friction is eternal," she muses. "It's happened since the beginning of time." Still, she adds, the idea of Boomers versus Zoomers has never made sense to her: none of us can escape ageing. "I can't emphasise how quickly people much younger than you are gonna find you utterly absurd."

Getting older is clearly on her mind. Part of why she left NYU was a sense of time running out: "I really want to write the books I want to write before I die." Sometimes, she sighs, she blinks and remembers she's 47: "I don't know what I did with my life, but what I did was sit in a room and write."

Still, you could never accuse Smith of sitting in an ivory tower. What strikes me most is her deeply rooted aliveness to the world around her. "Zadie is always, always listening," Nelson tells me. "Not in a way where she's listening to catch you out, but in a way that expands the space you can occupy with her."

In the time I spend with her, she stops to chat with two people before cheerfully confessing she's never met them in her life. We've retired to a nearby bench to recover from the heat – Smith sipping a double macchiato – when a woman approaches us, towing an adorable child with an afro who puffs behind her.

"I thought the church would be open and the doors are closed," she says in a pleading voice. "I only live round the corner – can you please help us with some change?" I find a crumpled five pound note in my bag. "Go on, we can double it up," Smith declares, pulling a tenner from hers. Then she stands up and talks, quietly and with some urgency, to the woman about places nearby she can go for support. I can't quite hear and I don't want to – this is a private conversation, Willesden girl to Willesden girl.

"It's just unbelievable," Smith sighs. "Middle-class people are suffering, working-class people are suffering. People aren't getting fed." She removes her sunglasses and wipes under her eyes. "But the election is coming and I'm gonna skip down to that ballot box with a smile on my face. It's gonna be a wipe-out." She snorts: "What were we talking about … *literature*?"

Classic Smith: fiercely self-effacing without being insincere. She remains absolutely convinced of the power of literature but is clear-eyed about its relative importance. "I'm aware that it's a minority sport," she says of fiction. "I could write 15 books, and I wouldn't be able to capture the mood of one Kendrick album. Novel writing is quite low down people's priorities here."

I ask what exactly is the point of being a novelist? "I have this really strong urge to speak clearly," she replies. "Unimpededly. Unsponsored. And free. I just think that's my job." After we wave goodbye, I watch her wheel her red bicycle up the lane, off to pick up her kids from school. She doesn't look back.

The Fraud *by Zadie Smith (Hamish Hamilton, $34.99) is available on September 12.*

TYLER MITCHELL

# Spirited away

Forget – for a moment, at least – quiet luxury. Let's have a full-throttle love affair with fashion at its most delightfully, and defiantly, exuberant. The hustle and bustle of Tokyo sets the scene.

Styled by Gabriella Karefa-Johnson. Photographed by Theo Liu.

**In foreground, from left**: Rapper Ryugo Ishida wears a BURBERRY top, $1,450, kilt, $3,150, and pants, $3,590. R13 boots, P.O.A. Rapper Nene wears an AKIKOAOKI top, P.O.A. EGONLAB skirt, P.O.A. R13 boots, $2,200. Model Lala Takahashi wears an ERDEM jacket, $3,590, and skirt, $3,670. ALL-IN shoes, P.O.A. Model Ai Tominaga wears a DILARA FINDIKOGLU jacket, P.O.A. LAUR skirt, P.O.A. COLLINA STRADA skirt belt, $605. CHRISTIAN LOUBOUTIN shoes, $1,265. Model Kiko Mizuhara wears a CHRISTIAN DIOR sweater, $3,300, skirt, $7,400, necklace, $2,750, socks, $720, and shoes, $4,390. Surrounding them, some of the coolest young creatives in Tokyo: Xiaqua, Kou U, ViDA, Masaya Otsuka, Kien (standing, at rear), Nanami, Aran, Who28 and Koinu (leaning against the door). All prices approximate; details at Vogue.com.au/WTB.

Model Devon Aoki wears a CHANEL top, $7,260, skirt, $8,210, earrings, $2,660, and boots, $3,980, from the Chanel boutiques.

THEO LIU

At the Italian Embassy in Tokyo with bonsai master Torayuki Yamada. Kiko wears a JUNYA WATANABE dress, P.O.A. ZANA BAYNE corset belt, $475.

**From left:** Model Hikari Mori wears a MARC JACOBS dress, P.O.A., and shoes, $4,450. Devon wears a MARC JACOBS dress, $18,200, and shoes, $4,450.

THEO LIU

KABUKI町
GODZILLA ROAD
CENTRAL ROAD
MARUHAN
トラノコ
カラオケ

Ai wears a VALENTINO jacket, shirt and skirt, all P.O.A. VALENTINO GARAVANI tie, $690.

Devon wears a VERSACE dress and shoes, both P.O.A. ALL-IN dress, worn underneath, P.O.A.

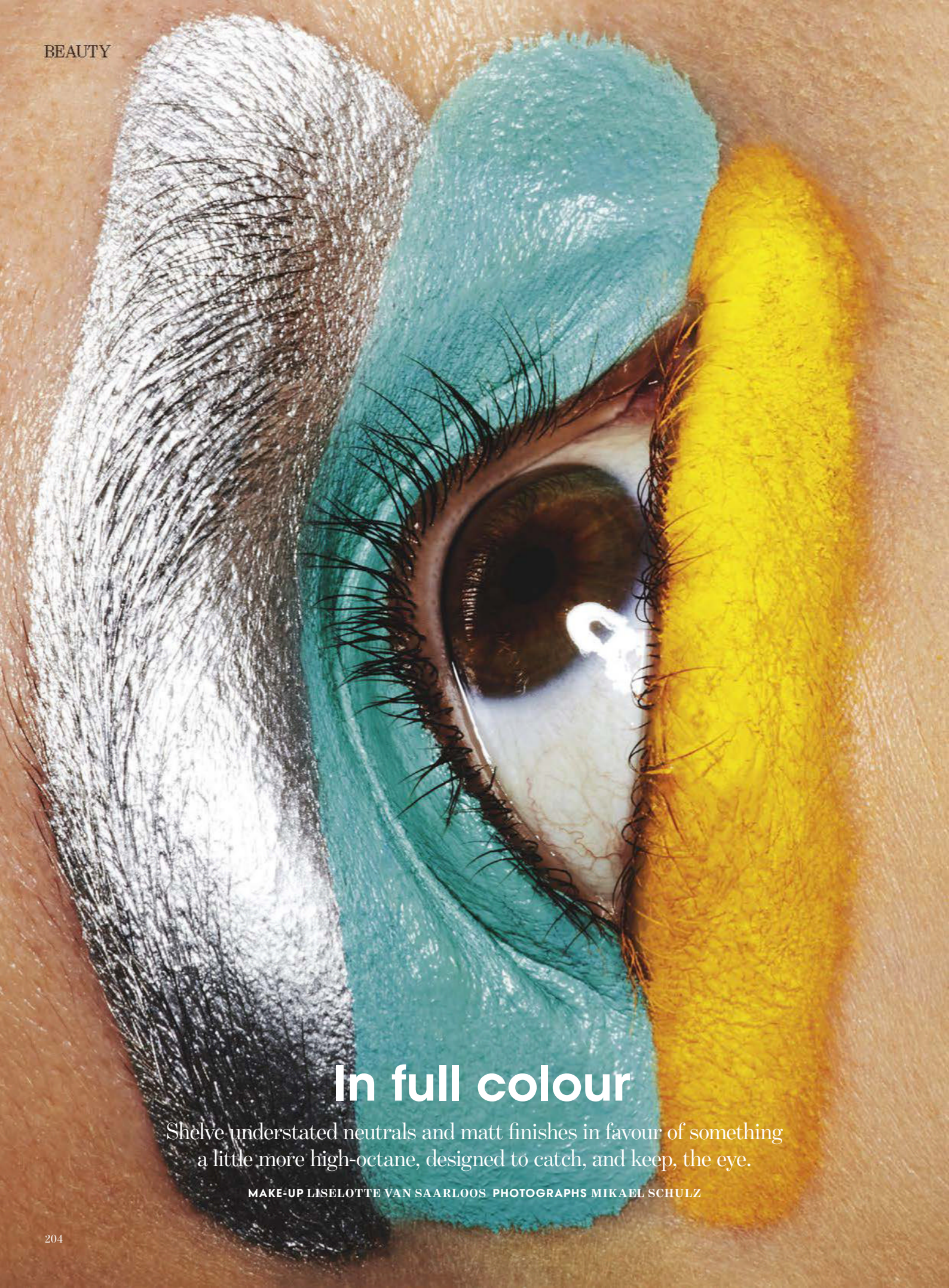
THEO LIU

Devon wears a LOUIS VUITTON dress, P.O.A. ADEAM earrings, P.O.A. JUSTINE CLENQUET necklace, $175. NOIR KEI NINOMIYA X REPETTO shoes, $979.

Lala wears a BALMAIN sweater, $3,320. CHRISTOPHER JOHN ROGERS skirt, P.O.A. NOIR KEI NINOMIYA X REPETTO shoes, $979.

Hair: Issac Yu
Make-up: Ana Takahash
Manicures: Rie Fujii, Hiromi Hasegawa, Eichi Matsunaga, Tomoya Nakagawa
Models: Devon Aoki, Kiko Mizuhara, Lala Takahashi, Ai Tominaga

THEO LIU



# In full colour

Shelve understated neutrals and matt finishes in favour of something a little more high-octane, designed to catch, and keep, the eye.

MAKE-UP LISELOTTE VAN SAARLOOS PHOTOGRAPHS MIKAEL SCHULZ

WORDS: NAHALIA CHANG. CREATIVE DIRECTION: JAN KRÁLÍČEK. MODELS: NYADHUOR DENG, FRED JUNEAU. ALL PRICES APPROXIMATE. DETAILS AT VOGUE.COM.AU/WTB

## Eye, colour

Play with artful palette combinations and textures for a full-impact look, pairing metallics and brights, matts and creams across the eye.

M.A.C Dazzleshadow Liquid eyeshadow in Stars in My Eyes, $46. GXVE BY GWEN STEFANI eyeshadow in Sparkling Sky Blue, $31, from Sephora. NARS single eyeshadow in Douro, $30, from Mecca.

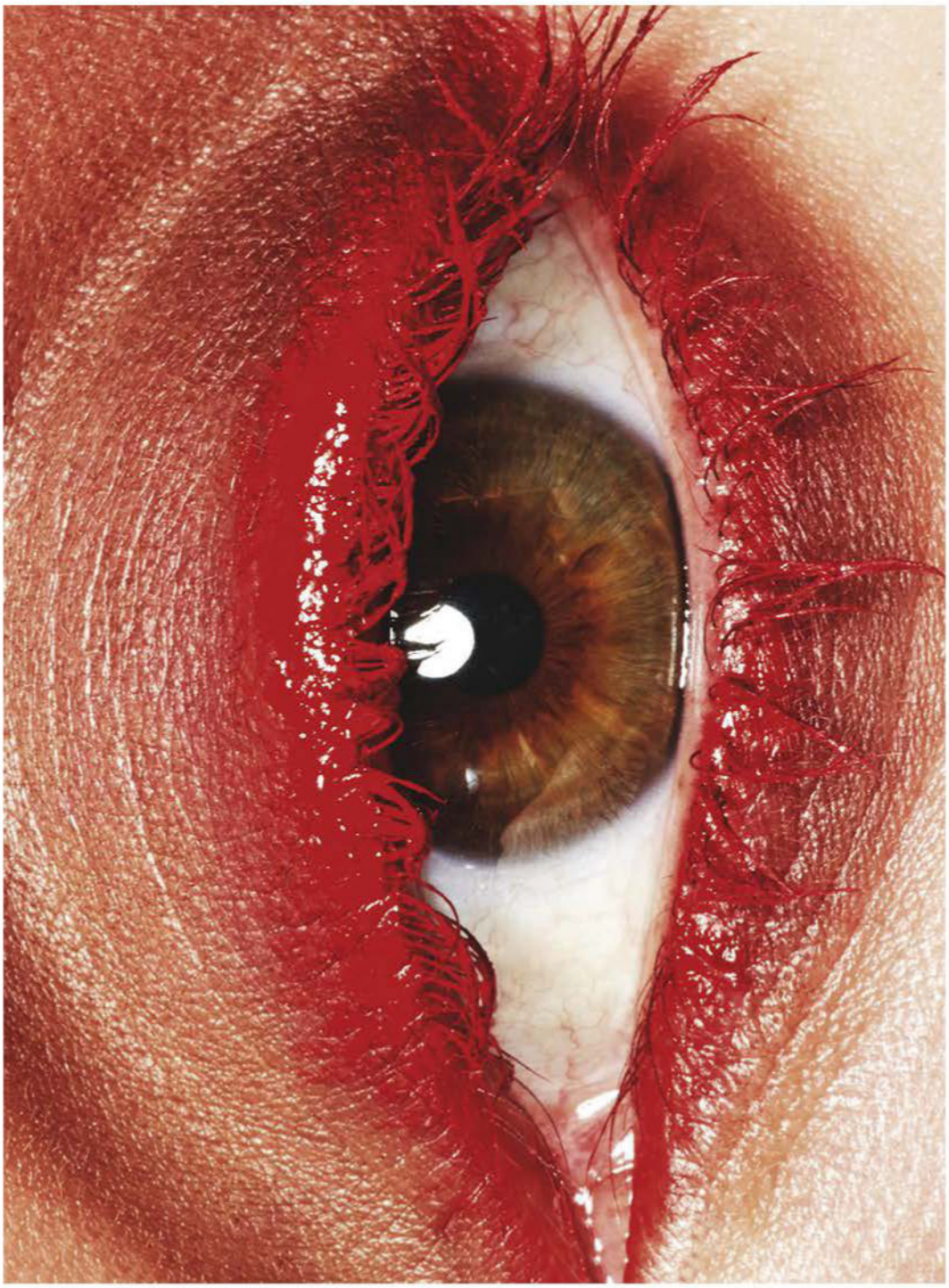
## Fade into me

An ombré application is an easy way to update bold lips and adds a creative skew to a classic. Using a lip brush, graduate colour down from the edge of the lower lip inwards, then follow with a gloss. Pair with a solid complementary top lip.

GIORGIO ARMANI Beauty Lip Maestro in Drama Red, $62. DIOR Beauty Mono Couleur Couture eyeshadow in Rose Montaigne, $55. JANE IREDALE Retractable Lip Brush, $28, from Harvey Norman.

## Lashes to lashes

Let your lashes have their moment. Coat with a bright mascara (don't forget your lower lashes) and pair with a matching eyeliner across the lid, if you dare.

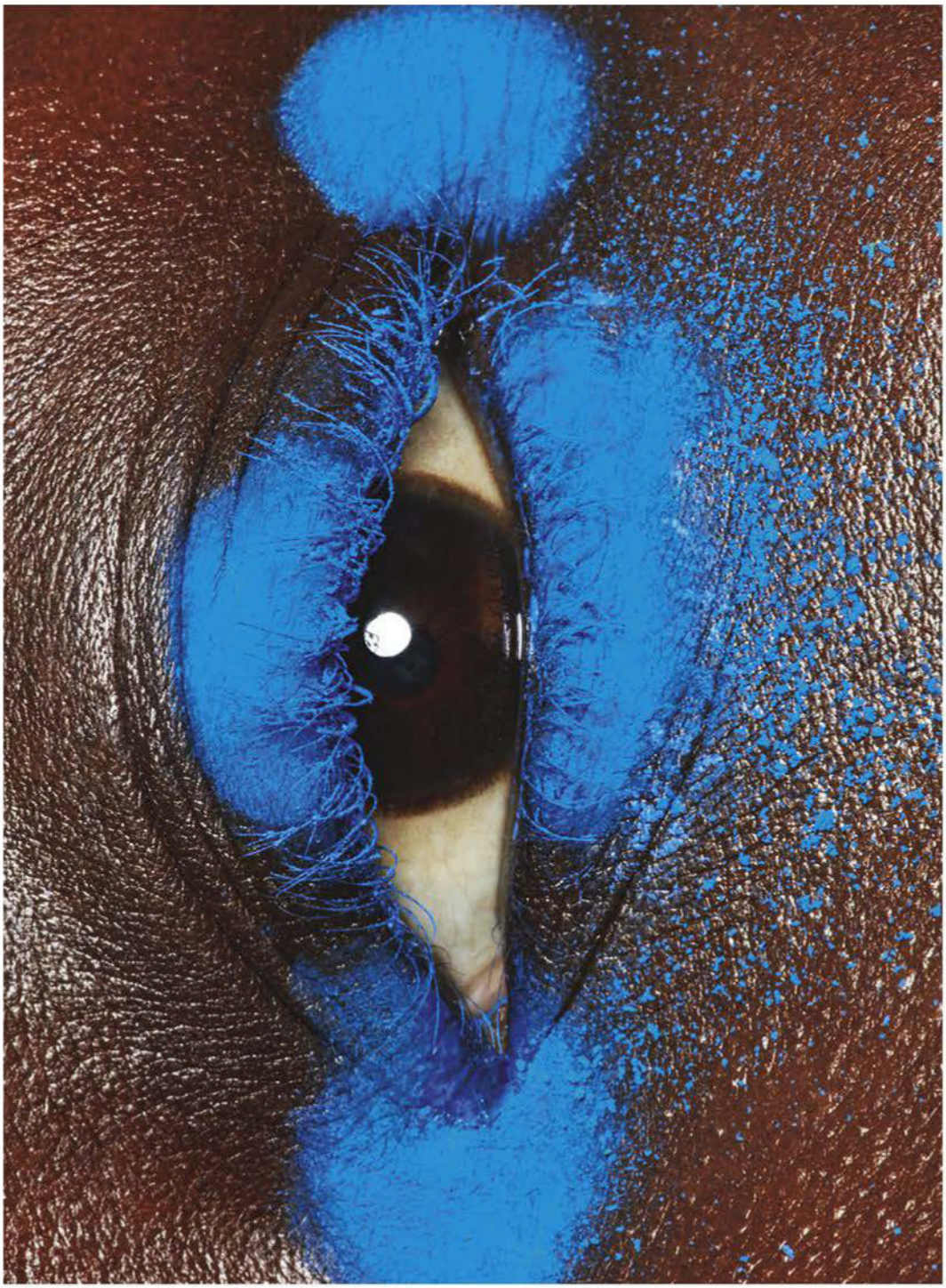


COLOURPOP BFF Mascara in Left on Red, $9. INGLOT AMC Eyeliner Gel in 79, $37.

MIKAEL SCHULZ
ALL PRICES APPROXIMATE DETAILS AT VOGUE.COM.AU/WTB

## Get messy

Instead of cleaning up fallout from your eyeshadow application, lean into a messier finish – or even amp it up. Load up a loose fluffy brush with pigment before applying with a liberal hand.

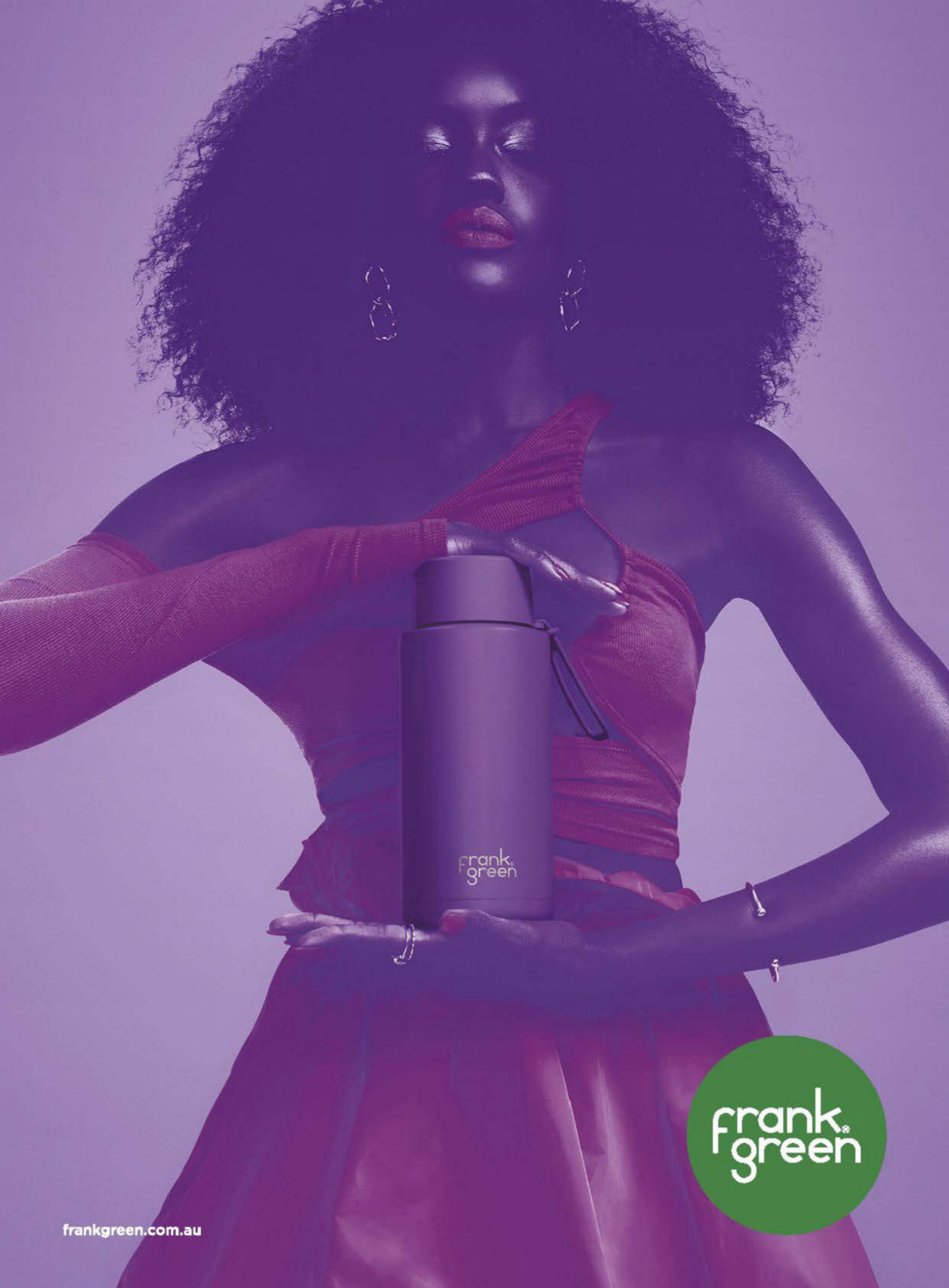


**This page**: M.A.C Eye Shadow in Triennial Wave, $26. YOUNGBLOOD YB8 Tapered Blending Brush, $43, from Harvey Norman. **Opposite page**: RARE BEAUTY Lip Soufflé Matte Lip Cream in Daring, $35, from Sephora. HOURGLASS Unreal High Shine Volumizing Lip Gloss in Halo, $51, from Mecca.

MIKAEL SCHULZ
ALL PRICES APPROXIMATE DETAILS AT VOGUE.COM.AU/WTB

## Shine on

Don't forget the finishing touch: glaze blended hues on lips with a clear gloss to elevate the gradient effect and add fullness.


frank green
frank green
frankgreen.com.au

# Some like it hot

In packaging and in pigment, red reigns as the colour of the season for any and all daring looks.

ART DIRECTION ARQUETTE COOKE PHOTOGRAPH ANNA POGOSSOVA

**From left**: HERMÈS Rouge Hermès limited-edition lipstick in Beige Croisette, $125; TOM FORD Cherries Eye Color Quad in Electric Cherries, $90; SHISEIDO TechnoSatin Gel lipstick in Soundwave, $28, from Mecca; COMME DES GARÇONS Rouge EDP, 100ml for $240, from Mecca; SISLEY Phyto-Lèvres Perfect lip pencil in Ruby, $75; GUCCI The Alchemist Garden, A Gloaming Night EDP, 100ml for $545.

WORDS: MAHALIA CHANG
ALL PRICES APPROXIMATE DETAILS AT VOGUE.COM.AU/WTB

# Giving tree

Through First Nations ownership, a Western Australian company is harnessing sandalwood knowledge that goes back tens of thousands of years – and perfumers around the world are wanting in. By Jonah Waterhouse.

The warm, tempered aroma of sandalwood is unlike anything else in the fragrance world. As a base note of many perfumes – think Tom Ford's Santal Blush, or Le Labo's coveted Santal 33, a mainstay on vanities across the globe – its origins are less widely known than its smell.

For Clinton Farmer, an understanding of sandalwood goes deep. The 46-year-old Martu man was taught about the material by his father, the late Ken Farmer, who was raised on the isolated plains of the Gibson Desert in Western Australia. Like Ken, Clinton resides in the Gibson, at the Aboriginal community of Kutkabubba, around 900 kilometres north-east of Perth. There he leads local workers in harvesting sandalwood oil from trees for Dutjahn Sandalwood Oils, the company founded in 2017 that has operations on Native Title lands. Clinton and his cousin, Darren, make two among six owners of the 50 per cent Indigenous-led business, which supplies to some of the world's largest beauty brands.

"[Sandalwood] has been used for generations and that knowledge has been passed down for generations, thousands of years," Farmer says. Mentioning that its oil was used to bring calm and aid in decision-making among Elders, as well as for treating infections, he notes that its importance extends far beyond the top-note appeal of modern fragrance. "It's a special plant … like all plants and animals, we look after it and keep it special."

Dutjahn is the Martu and Wongi word for the sandalwood tree, a resilient shrub that grows in arid areas across Australia. The world-famous oil is inside its branches and becomes more potent in hot and dry weather, which in the Gibson Desert is most of the year. Farmer explains that sandalwood trees are hemiparasites, meaning they derive moisture from other host trees through subterranean connections to survive the heat.

"The plants and the animals know how to survive here … We have that balance to look after the land and the land looks after us," he shares.

Even the humans who harvest sandalwood are part of that ecosystem. Farmer's generational knowledge helps him assess how many trees have been farmed and from where, to ensure underground connections stay uninterrupted. Once finished, those harvesting Dutjahn plant 20 to 40 more seeds near the stronger host trees, and the cycle continues. In its essence, this way of farming is protecting the natural ecosystem and respecting the sandalwood tree as a sacred entity, as First Nations people have done for tens of thousands of years.

"The government says leave 10 per cent behind, but we leave 20, 30, 40 per cent behind," Farmer explains. "It's more successful here than anywhere else because it's been part of our culture. We're preserving, looking after … [and] we've got the oldest trees in the world."

It's far more innovative than colonial farming methods, which strip the land and give it no ability to recover. Guy Vincent, the Australian CEO of Dutjahn Sandalwood Oils, formerly worked as a perfumer at Estée Lauder in the US before returning to Australia to take on the role in August 2020, and says it's crucial for First Nations custodians to be on Country sharing guidance on farming methods.

"[When] I speak to someone like Clinton and say the country is healthy, the land is looking healthy and good, it's *because* of human involvement," Vincent posits. "Having people on Country and managing Country, especially now in the modern sense, post-colonisation where there's been feral animals brought in, invasive species of weeds … it's really important to get people back on Country with Indigenous knowledge."

IMAGES COURTESY OF DUTJAHN SANDALWOOD OILS AND ST. ROSE

"The plants and the animals know how to survive here ... We have that balance to look after the land and the land looks after us"

**Clockwise from left**: A sandalwood tree in the Gibson Desert; Clinton Farmer, co-owner Dutjahn Sandalwood Oils; products from Aesop and Australian perfumer St. Rose, which harness Dutjahn's sandalwood oils; Clinton smelling recently harvested dutjahn wood.

Vincent notes that the bilby, the endangered marsupial affected by invasive species, has started to rebound in some areas. The company has also founded the K Farmer Dutjahn Foundation, a not-for-profit furthering knowledge, funding and research of sandalwood farming for future generations. Most prestigiously, in 2019 the UN awarded Dutjahn the Equator Prize: a global award that celebrates Indigenous inventions of natural solutions to curb the climate crisis. Benefits like these outweigh the financial value of sandalwood oil, but it will always be a premium commodity; Vincent says it's "not the most expensive" ingredient, but the 10 to 15-year growth time of the sandalwood tree, and the effort it takes to distill it, culminates in a costlier product.

That's certainly not hindering demand. Aesop and Aveda are among the large-scale companies that list Dutjahn as an official supplier for their products involving sandalwood. Dutjahn believes it's likely fragrances by Calvin Klein and Tom Ford use sandalwood oil from their farms, due to Coty and Estée Lauder's extensive employment of Australian oils. For Belinda Smith, founder of conscious fragrance brand St. Rose, it was a no-brainer to work with Dutjahn Sandalwood Oils. "The way they are supporting and incorporating the Martu people's ancestral knowledge in how to sustainably harvest desert wood is simply unparalleled," she says.

Interestingly, the sandalwood tree's ability to benefit the land it sits on is mirrored by its olfactory effect. Vincent says that when used in perfume, the oil extracts and exaggerates other notes, making them more powerful. "For example, if you use a small amount in a pure rose composition. it can bring out the petally, beautiful, dewy aspects of rose and give it strength and composure," he elaborates. "I like to say that sandalwood is fantastic because it's a collaborator, a supporter, and beautiful in its own right."

The Hervé Van der Straeten-designed bottle has been reshaped to Francis Kurkdjian's more minimalistic vision. CHRISTIAN DIOR L'Or de J'adore, 50ml for $295, available this month.

# Gold rush

Christian Dior's perfume creation director, Francis Kurkdjian, unveils a new era for a house icon, a celebration of the scent's floral heart with a bewitching sensuality. By Katrina Israel.

**ART DIRECTION** ARQUETTE COOKE **PHOTOGRAPH** ANNA POGOSSOVA

PORTRAIT: JULIA NONI FOR PARFUMS CHRISTIAN DIOR
ALL PRICES APPROXIMATE DETAILS AT VOGUE.COM.AU/WTB

The house of Dior is a house of dreams and this is mainly why I joined the maison," explains acclaimed French perfumer Francis Kurkdjian from a hotel suite overlooking Cannes's heaving La Croisette during the international film festival.

Kurkdjian, who founded his own eponymous perfume house in 2009, was appointed Dior's new nose almost two years ago. "I had no need to join Dior," he says, frankly. "I had my own maison, I had my collaborations, I was free as a bird, but I had envy, which is different. The house is an ambassador for the French art of living and is a way of approaching life. I think the purpose of Dior is to bring happiness and joy, especially in the time we are living now. But my task is to make sure that we create dreams and I think you have to step in with humility as well. It's very important to me."

There's no doubt those qualities – alongside unflinching confidence – are required in spades for his first big perfume reveal for the maison, L'Or de J'adore, which brings a new perspective to Dior icon J'adore. The house's star scent was created in 1999 by French master perfumer Calice Becker and its legacy still looms large, albeit one that also touched Kurkdjian personally. "J'adore is a 25-year-old perfume, amazing, unparalleled and unbeaten. You have to steep yourself in the history of these fragrances to take on their territory. Exactly like Maria Grazia Chiuri revisiting the iconic silhouette of the Bar suit and providing her own interpretation," he adds.

"As a young perfumer, when I went to New York and I was in the office next to Calice; I smelled some sketches of J'adore, and we all helped Calice to finish the perfume," he recalls. "And maybe it helped me to understand what J'adore was about. Maybe, because I had those very exceptional moments with her … even though I was not the creator, of course."

Returning to the notion of humility, he continues: "This is why even though it's not very humble to start with J'adore, because it's the big one of the company, it's the statement of the maison – it helped me to understand Dior, the things that you see from the outside and things that you discover from the inside."

Indeed, Kurkdjian's relationship with Dior is not entirely new. In 2004, he worked on two scents for La Collection Privée Christian Dior – Eau Noire and Cologne Blanche – during Hedi Slimane's tenure at Dior Homme. "It was very rare for a designer to be so involved in creating a perfume, so it was a very unusual experience," he recalls. "Hedi Slimane is very specific. I still remember the brief and the carefully chosen words set out on the page describing the sensations and the images he was seeking to convey."

As a child, Kurkdjian's mother's best friend, Françoise B, worked in Christian Dior's atelier as a modelist, transferring the designer's sketches to toile, so he grew up hearing stories of the wonder of Monsieur Dior's studio. "When I joined, I asked the archives to get her employee card," he smiles. "She always told me, 'Christian Dior was a very kind and generous man. Mr Dior used to hold the elevator door. Mr Dior used to bring us food when we had no food,' because it was World War II. There are things we tend to forget. But there was scarcity of material, scarcity of fabrics, scarcity of many things. And Dior comes and boom, it's like gigantic fireworks."

Kurkdjian's dream of becoming a perfumer started at the tender age of 14, having been seduced by the fragrance trail of Dior's decadent Poison on the Champs-Élysées, which led him to study at the prestigious International Perfume Institute (ISIPCA) in Versailles. After graduating, he soon became a consultant for various fashion houses, such as Jean Paul Gaultier, where at just 25 he composed the global best-seller Le Mâle; others included Le Parfum for Elie Saab, Narciso Rodriguez's For Her, and My Burberry.

For Kurkdjian, the creation of a new fragrance always begins with a narrative. "I am totally unable to work if there is no story," he explains. "I always need a name for the perfume (or a code name that is close) to start working, as without that I can't begin to imagine and envisage the olfactory shape that I have to compose. I've worked like that since I started out," he adds. "The story of J'adore L'Or is a gold within J'adore," he explains. The order of the perfume's name, L'Or de J'adore, was of primary importance as J'adore L'Or would mean "I love gold", whereas L'Or de J'adore translates as "the gold of J'adore", which, Kurkdjian notes, has a less materialistic connotation.

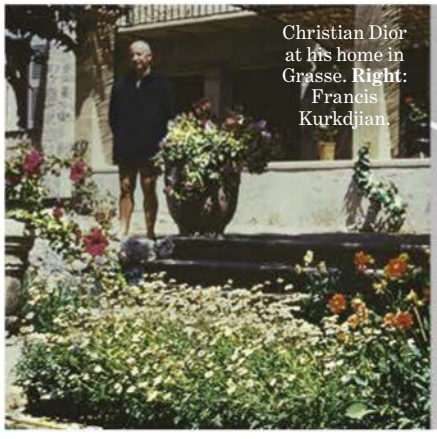
As for the bouquet? Kurkdjian retained only the essentials: a sensual rose and a powerful jasmine brightened by a solar Ylang. "Dior is an opportunity for me to express my love for flowers," he qualifies. "I never thought my maison should talk about that. And thank god I have now a huge and the most beautiful playground to talk about roses and jasmine in my own way."

Maison Francis Kurkdjian is world renowned for modern, multifaceted fragrances, such as cult hit Baccarat Rouge 540, a gourmand scent with a unique twist described as an overdose of rich ambroxan, the synthetic version of ambergris.

"I think that, more than ever, my work as a perfumer is to wake [people] up," he reflects. "Christian Dior, in fact, said: 'Respect tradition and dare to be audacious, for one is not possible without the other.' I wanted to give the J'adore floral signature more streamlined, contemporary and universal accents. Like shining a new light on J'adore. The formula now seems tighter. I have, in a way, exaggerated the floral contours to make their nuances more prominent and thereby define a new texture, similar to that of fluid and enveloping gold. When I smell L'Or de J'adore in the air, I feel the very deep side of what is in the heart of J'adore."

Later that night, Kurkdjian toasts the new scent at Christian Dior's former residence, Château de La Colle Noire at Montauroux in Grasse, and touches on his eventual hope of creating an entirely new fragrance family for the maison.

"Of course, it's a dream," he smiles. "But it takes time. Practically, I am lucky because by nature I don't sleep that many hours – five is fine for me – but perfume time is different from fashion time. It takes about 18 months to compose, create and prepare a perfume launch." He concludes: "I have stories that I want to create, but I've learned one thing: to do a good job and to do a job well, you need to take your time."



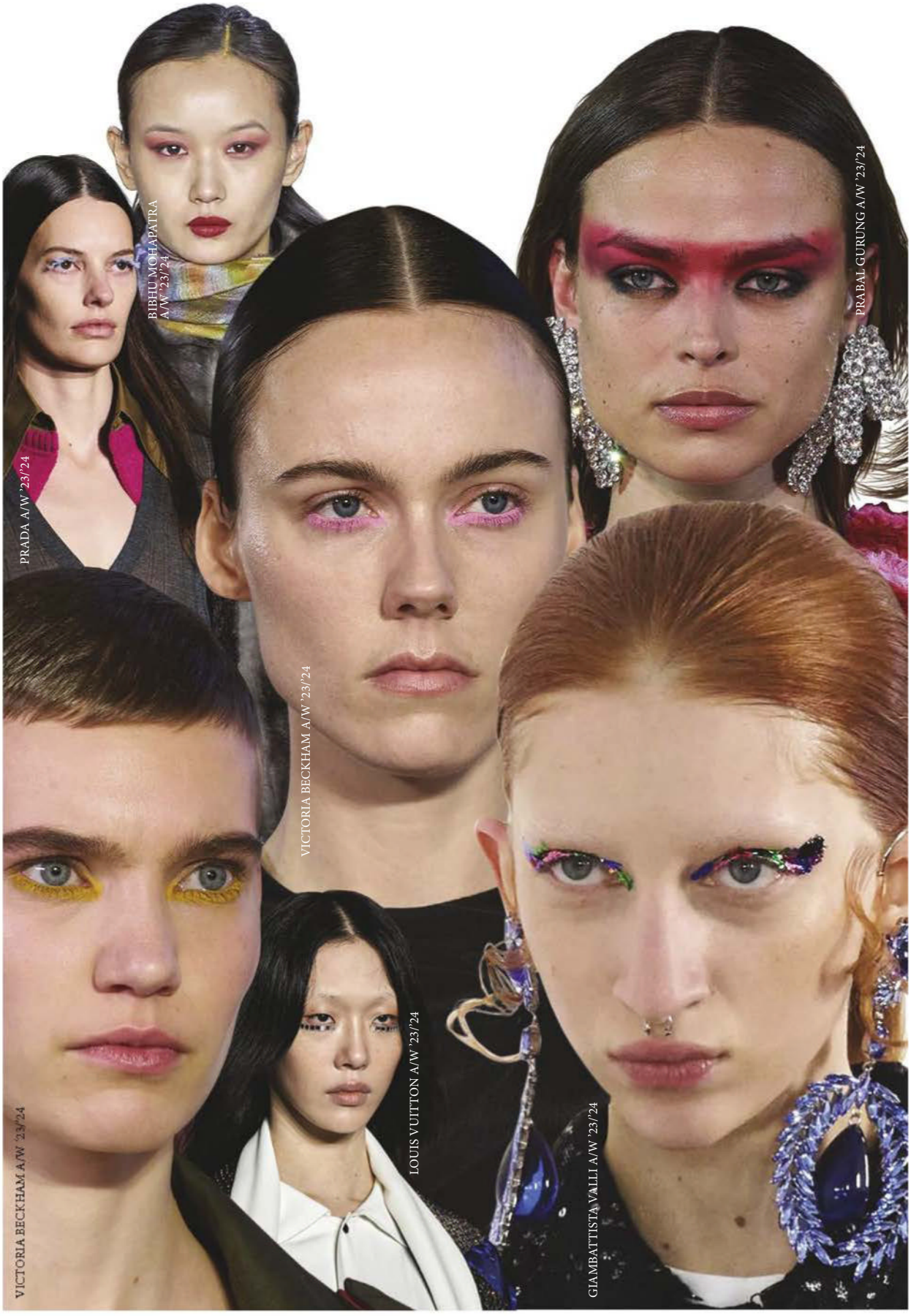
Christian Dior at his home in Grasse. **Right:** Francis Kurkdjian.

# Open season

From technicolour eyes to the new wave in undone hair, the runways of autumn/winter '23'/24 blended maximal art with laissez-faire ease.

## Draw the line

Make-up isn't just for our faces. Add a touch of intrigue and complexity by introducing some colour to the hair part. Or take cues from Off-White and Balmain by playing with jewels and appliqués.




# Bright eyes

From Prada's feathered lashes to mirror ball glass at Louis Vuitton, embrace colour and texture on the eyes this season for an unexpected party look.

WORDS: MAHALIA CHANG PHOTOGRAPHS: GETTY IMAGES, GORUNWAY.COM

## Bless this mess

Put down the hairbrush. For the ultimate dose of nonchalant cool, lean into natural texture. Teased sections of hair – through the roots or the ends, but not both – will lend an undone vibe.

GETTY IMAGES, GORUNWAY.COM

## New gothic

Whether via dark lips or the graphic use of eyeliner, channel your inner Wednesday Addams with a new sleek take on gothic.

## No part to play

After several seasons of deep side and middle parts, hairstylists are now opting for no part at all. Brush the hair straight back and work a mousse into the roots to relax the hair's natural part before drying.

GETTY IMAGES, GORUNWAY.COM

# VOGUE DIARY

Explore what's in store and worth having this month.

## IN SUSPENSE

Stunning and timeless, the Divers earrings from fine jeweller Sarah & Sebastian epitomise the exceptional artistry the brand is known for. Part of its signature Suspense Collection – sleek architectural silhouettes meticulously crafted from solid 18-carat yellow and white gold – the earrings are a hero style featuring an interplay of diverse diamond cuts and emeralds artfully set in alternating orientations. Discover the collection instore in Sydney, Melbourne or Brisbane, or at sarahandsebastian.com.

## LUXE REDUX

Renowned for skincare products created using luxurious ingredients, Swiss company La Prairie recently remastered its cult classic, Skin Caviar Luxe Cream. Though still housed in its signature cobalt blue jar, the new formula is infused for the first time with Caviar micronutrients and Caviar Premier, a new caviar incarnation. The result? Skin appears firmer, smoother, nourished, even more lifted and infused with new life. Find out more at laprairie.com.

## LOVE LIVES

For modern brides seeking eco-friendly options for their big day, Bessette Bridal in Brisbane offers a luxury bridal experience that empowers you to shop sustainably for the wedding dress of your dreams. Its generous range of sought-after designer bridal labels – including the likes of Rebecca Vallance, Alexander Wang, Nicole Miller and more – can either be rented or purchased second-hand. To book your appointment, visit bessette.com.au.

## GRANDE DESIGN

Classic but contemporary, chic yet fun, Wanderers Travel Co's new Evie Grande bag makes the perfect addition to a wardrobe. With lines of leather piping defining its curves, stylish top handles and a neat size and shape, it's compatible with office or play. Made from high-quality leather, the Evie is available in a range of colours – from black to blush – with a zippered internal pocket to store essentials and the option of a removable crossbody strap for easy wearing. Find out more at wandererstravelco.com.

# True blue

La Prairie has always been synonymous with art and science, as encapsulated by its most iconic product, Skin Caviar Luxe Cream. To celebrate the formula's 25th anniversary, the brand has collaborated with artist Sabine Marcelis to create an object to treasure forever. By Angelica Xidias.

For the late French American artist Niki de Saint Phalle, the colour blue was everything. "It's the colour of the sky. It's the colour of joy. It's a spiritual colour," she once remarked. Anyone who has owned a pot of La Prairie's centrepiece product, the Skin Caviar Luxe Cream, will know exactly its deep shade of cobalt, one that so often appears in the artist's work. That particularly rich hue has adorned the items in La Prairie's Skin Caviar collection since its inception, as inspired by and in reference to de Saint Phalle and her trailblazing work. In fact, in 2021 La Prairie sponsored a 200-piece retrospective of the artist's oeuvre at the Museum of Modern Art in New York in celebration of its longstanding connection with her.

This partnership would be one of the first – but not the last – between La Prairie and the art world. These have included original art commissions, sponsorship of exhibitions at galleries and art fairs around the world as well as the mentorship of young creatives. This month, La Prairie further cements its artistic credentials with the debut of a limited-edition jar, crafted in celebration of Skin Caviar Luxe Cream's 25th anniversary and designed in collaboration with the award-winning Rotterdam-based designer Sabine Marcelis. And yes, the vessel has been rendered in La Prairie's signature cobalt blue.

No stranger to exploring new frontiers, Marcelis is renowned for her innovative approach to shape and form and her distinctive work with coloured resin – a mastery she tapped into for the creation of an additional limited-edition skincare object. "Merging my aesthetic with La Prairie's expertise was a unique opportunity to bring the product experience to the centre of this collaboration," says the artist, who recently staged a solo exhibition with Gallery Sally Dan-Cuthbert in Australia as part of the National Gallery of Victoria's Melbourne Design Fair.

Mirroring the brand's own boundary-defying approach to skincare, Marcelis used the project to delve deeper into her exploration of materials and their interactions with light. "The result is a tray and spatula that enrich the client's skincare ritual, a unique design object that merges form and function and

celebrates the codes of the house," she explains. "Simplicity, essentiality and the use of exquisite materials meet La Prairie's iconic cobalt blue." To mark the anniversary, a select few skincare objects will be available in Australia for the brand's valued clients.

While Marcelis transformed the application of the product into an elevated sensorial experience for its silver anniversary, La Prairie also reimagined Skin Caviar Luxe Cream's formula. "We've gone one step further by creating an active ingredient which we call caviar micronutrients," explains Dr Daniel Stangl, the brand's principal scientist and director of innovation. Best described as a rich blend of 300-plus molecules with the ability to stimulate the skin's metabolism, this new development promises to lift and firm like never before.

"We combine caviar premier with caviar micronutrients in the new Skin Caviar Luxe Cream," says Dr Stangl. "These two ingredients work perfectly together. Caviar micronutrients provide energy and building blocks to the cells, and caviar premier provides the signalling molecules that tell the cells to create new structural elements, collagen fibres, and so on." In tandem, they work to restore the youthful structure of the skin.

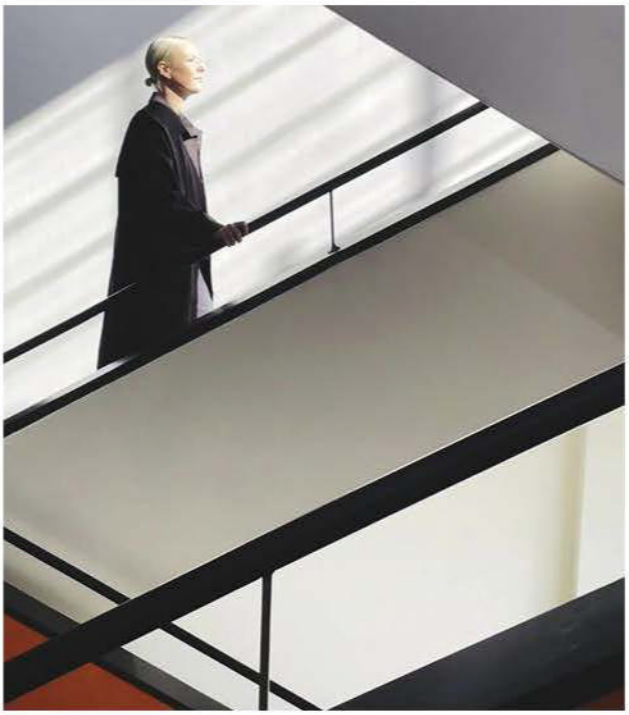
Stangl, who has worked with the Swiss skincare house for 30 years, says he always dreamed of creating the perfect product, and it's this that motivated him to improve the original formula while maintaining its beloved texture. "The Skin Caviar Luxe Cream is still rooted in art and the design more or less remains, but it has been modernised and is more sustainable," he explains. La Prairie's enduring pursuit to remain at the forefront of both skincare and art prompted the relaunch of its cult Skin Caviar Luxe Cream, complete with the limited-edition object of design by Sabine Marcelis. "It has been and still is a skincare icon, and we've tried to keep that notion," says Stangl. "The packaging, the formula, the design – it's very bodacious and part of our DNA."

But La Prairie's partnership with Marcelis predates this project, with the designer having previously served as a mentor for the five emerging artists who make up the luxury skincare house's art initiative, the Women Bauhaus Collective. It's one of many initiatives La Prairie has championed in an effort to preserve its art-steeped legacy, which dates back to the opening of the original Montreux-based Clinique La Prairie in 1931 – a health spa led by Dr Paul Niehans frequented by artists such as Pablo Picasso and Georges Braque.

Locally, in 2022, the Swiss skincare house launched the La Prairie Art Award. Held in partnership with the Art Gallery of New South Wales, it serves to support the creative practice of Australian contemporary female artists. This year's recipient was Arrernte and Kalkadoon painter Thea Anamara Perkins, whose prize included travelling to Switzerland in June to attend Art Basel as a guest of La Prairie, and having four of her family-focused works, titled *The Graduation*, *Bondi Beach*, *The Bungalow* and *Warren Ball Avenue,* now held in the gallery's collection.

"My work is a reaction to the misinformation and misrepresentation I've seen of First Nations people and our families in the media," Perkins, who was born into a family of First Nations creatives, told *Vogue* Australia when interviewed in April following the announcement of her accolade. Rosi Fernandez, managing director of La Prairie Australia and New Zealand, added: "Thea's art is bold, authentic and considered, which are all traits we resonate with as a brand."

You can see these qualities in the Skin Caviar Luxe Cream itself. According to Strangl, its audacious spirit is what sets the innovative product apart, and it's this same boldness that serves to illustrate La Prairie's long-standing skincare philosophy, one centred on "doing things that others are not daring to do". Clearly an attitude also shared by Dr Paul Niehans, Niki de Saint Phalle and Sabine Marcelis.



**Opposite page**: 'Seeing Glass' Off Round mirror (2017) designed by Sabine Marcelis. **From top**: Sabine Marcelis and the artist at work; La Prairie Skin Caviar Luxe Cream, 50ml for $875, and 100ml for $1,590, and the limited-edition marble skincare object by Marcelis.

LEE WEI SWEE. IMAGES COURTESY OF LA PRAIRIE.
ALL PRICES APPROXIMATE. DETAILS AT VOGUE.COM.AU/WTB

# Mirror, mirror

Inspired by the mirrored staircase of Coco Chanel's Paris apartment, 31 Le Rouge takes the throne as the market's most expensive – and luxurious – lipstick. By Mahalia Chang.

**PHOTOGRAPH ANNA POGOSSOVA**

Inside 31 Rue Cambon – Gabrielle "Coco" Chanel's personal apartment and the birthplace of the brand – lives a mirrored staircase. Lined with gleaming reflective panels, it's an icon in its own right, a symbol of Chanel and the inspiration behind its latest release: 31 Le Rouge.

Perhaps the market's most luxurious lipstick, 31 Le Rouge is an impressive collision of high-tech formulation and avant-garde design. In 12 luminous shades, the lipstick hydrates while delivering high-shine coverage. Each Chanel-stamped glass bullet is refillable, meaning 31 Le Rouge is almost an heirloom, intended to be cherished and passed down.

Says an authority at Chanel: "We wanted to create an ultimate object that would be sustainable in every sense of the term. In other words, graced with the qualities of radical design with a level of desirability that would endure through time, and loved so much it is handed on to the next generation."

CHANEL 31 Le Rouge lipstick in Rouge Croisière, $250.

## Scents of place

As we creep towards the warmth of spring, Australian fragrance houses are crafting the new scents of the season on our own shores, blending classic notes with local sandalwood and florals.

**WHO IS ELIJAH WALL STREET EDP, 100ML FOR $179.** Unisex fragrance Wall Street tangles amberwood and incense smoke notes with floral Egyptian geranium and rose to balance.

**FLÂNER UNDER THE ROSE EDP, 100ML FOR $229.** Fresh and earthy, deep rose pairs indulgently with patchouli, pink pepper and raspberry, while amber and leather build out strong background notes.

**ST. ROSE FRENCH POETRY EDP, 50ML FOR $275.** Lightly floral and delicately balanced, Australian sandalwood plays a starring role in this scent, alongside notes of jasmine, vanilla and amber.

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## Nice and easy

Niacinamide has been heralded as a magic ingredient for those looking to combat uneven skin, reduce pore appearance and smooth fine lines. Sunday Riley's latest release, B3 Nice, harnesses 10 per cent strength to work through those concerns within the brand's signature nourishing and soothing formulas.

SUNDAY RILEY B3 Nice 10% Niacinamide Serum, $108.

## Backstage insider

**THE LOOK:** Inner light

**THE LOWDOWN:** Across the season, models sported pops of light via flecks of shining metallic pigment worked into the inner corners of the eyes to open and illuminate. Achieve a soft, diffused glow by using a small fluffy brush packed with the pigment of your choice and work the product in circular motions into the corners of the eyes.

## Bright white

Kailo medispa at Brisbane's Calile Hotel has partnered with Hismile to offer its bespoke zero sensitivity PAP+ teeth-whitening treatment. Book in to see its resident dental expert alongside other Kailo treatments such as IV vitamin therapy, facials and more. Prices start from $750 and include take-home treatment packs.

The new Koda salon in Sydney's Queen Victoria Building.

## Koda, Sydney

Rendered in moody jewel tones and luxe marbles, Sydney's hair sensation Koda has opened a new location in the heart of the CBD. Tucked on level one of the Queen Victoria Building, Koda CBD will host clients for its regular rotation of services, as well as its signature "hair facial". Creative director Diane Gorgievski shares her tips for refreshing hair for spring:

**1.** Embrace a subtle (but impactful) change by trying a new colour, such as lightening up the hair, or cut, like getting bangs for the warmer months.

**2.** Before summer hits, think about adding highlights and applying a gloss to add dimension and layering to the hair cuticle.

**3.** Utilise your previous balayage and enhance your hair with "root shadow" techniques while adding gloss to adjust the tone.

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Margot Robbie in vintage Versace.

Pallavi Sharda.

Maggie Hewitt and Sean Brady.

Leila George.

# Tickled pink

Back home recently for a whirlwind *Barbie* press tour, Margot Robbie, along with director Greta Gerwig and other members of the film's cast and crew, joined forces with *Vogue* Australia to hold a disco-inspired party at Sydney's Museum of Contemporary Art. The venue, with its façades lit fuchsia in honour of the theme of the night, "Iconically Barbie", welcomed guests inside with a variety of Barbie-inspired decor. To one side, a sketch wall covered in black-and-white fashion prints and Barbie concept art; to the other, a bubblegum Corvette and life-sized doll box for attendees to snap pictures with.

Robbie brought her screen character to life during her visit with an array of on-theme looks, among them a yellow Chanel suit, custom Valentino, pastel Bottega Veneta and 50s-inspired Prada. The fashion at this harbourside event also delivered. The actor was dressed in a pink Versace mini-dress from the house's 1994 archives, Gerwig sparkled in a gold maxi dress from The Vampire's Wife, and co-stars Issa Rae and America Ferrera brought the glamour in hot pink and black respectively.

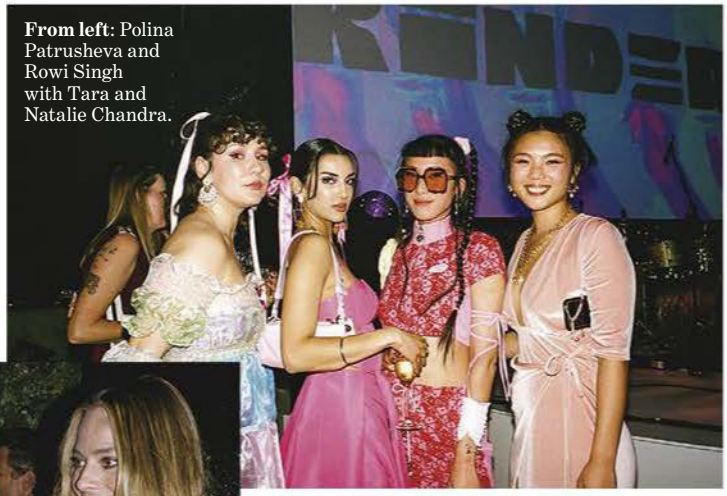
Later that evening, the dance floor lit up with a live performance from Pania, and DJ entertainment from Ruby J and Kinder.

Gemma Chua-Tran.

**Above, from left**: Greta Gerwig, Issa Rae, Margot Robbie and America Ferrera.

**Above**: Jessica Montague (left) and Edwina McCann. **Right:** The Barbie doll display including vintage models.

Rob Tennent and Manahou Mackay.



**From left**: Polina Patrusheva and Rowi Singh with Tara and Natalie Chandra.

The disco theme inside Sydney's Museum of Contemporary Art.

**Below, from left:** James Majoos, Gemma Chua-Tran, Chloé Hayden and Brodie Townsend.

Charlee Fraser.

Issa Rae.

DJ Ruby J.
**Below**: Rowi Singh.

Alix Higgins.

CAROLINE McCREDIE, ROB TENNENT

**Above, from left**: Kinder (aka Savannah and Briony Osei) with Lynn Mathuthu and Aleese Gabir.
**Left**: Jordan Gogos (left) and Akira Isogawa.

## Virgo
24 August-22 September

Romance may have felt like a mind game with Venus in reverse lately, but you get to make a big decision now with both Venus and Mercury out of retrograde. Also, New Moon, new you – make it happen between now and next February. Passion or commitment may feel intense under the Full Moon's beams, but your values and money options get more balanced and stable.
**STYLE ICON:** Beyoncé

## Libra
23 September-23 October

Your ruler Venus gets back on track in your zone of friends and ambitions now, bringing renewed confidence in both areas. Your head and heart are in balance with asteroid Pallas in your sign and, since your career feels more secure and the New Moon makes you more decisive, commit to laying foundations. As the Sun energises your sign, feel your power and use it well.
**STYLE ICON:** Naomi Watts

## Scorpio
24 October-22 November

Venus enhances your career zone now so you'll figure out what work you want and where to get it. Jupiter retrograde makes it feel like you're doing partnerships without a safety net, but a New Moon brings fresh hope and friendship, and asteroid Ceres in your sign builds deeper bonds. Hit pause on pushing yourself so hard and aim to turn beautiful thoughts into reality.
**STYLE ICON:** Emma Raducanu

## Sagittarius
23 November-21 December

If you've fallen out of love with life lately, your *joie de vivre* returns now with Venus out of retrograde. Your sense of adventure and curiosity are renewed, yet with your ruler Jupiter in reverse, you're more realistic about your aims and abilities. Home life may have felt confusing, but a New Moon brings a clean sweep of any dark corners and a fresh start *chez vous*.
**STYLE ICON:** Rita Ora

## Capricorn
22 December-20 January

Venus has been messing with your sense of power and control "behind the scenes" lately, but things get back on track now, so a financial or romantic muddle can be sorted. Jupiter's retrograde move brings a need to work at love or with an artistic endeavour, so the harder you work, the luckier you'll be. Career-wise, aiming to be indispensable is a New Moon-endorsed move.
**STYLE ICON:** Suki Waterhouse

## Aquarius
21 January-18 February

Romance may have given you the runaround with Venus retrograde, but it's to help you adjust so you can move forward with optimism. If you've also lost the plot at home, now Jupiter's in reverse, the cosmos is again challenging you to see what you can do better without relying on luck. As ambitions get energised, your career is all about creating lasting connections.
**STYLE ICON:** Tati Gabrielle

## Pisces
19 February-20 March

A health or work issue that's been in reverse finds momentum again this month with Venus soothing any concerns. With Jupiter retrograde now, too, it may be time to reconsider what you say, who to and what you truly believe. Relationships have been confusing lately and now a New Moon enables you to start over and bring a supportive vibe to close connections.
**STYLE ICON:** Emily Blunt

## Aries
21 March-20 April

After a rocky phase with romance and pleasure, Venus moves out of reverse now to help reboot your self-esteem. Your recent luck with money hasn't run out, it's just on a break while Jupiter turns retrograde. With stability as a big theme for you this month, plus a Full Moon in your sign signalling burnout, harness the New Moon's power to instigate a lifestyle upgrade.
**STYLE ICON:** Kristen Stewart

## Taurus
21 April-21 May

Home issues ease off now with your ruler Venus out of retrograde. Jupiter flips into reverse in your sign, making you reassess extravagance and retune goals, so do what makes you feel well and wise with a New Moon encouraging creativity, self-care and love. A deeper bond may occur within a partnership as the Full Moon closes down fiery memories and emotions.
**STYLE ICON:** Eleanor Tomlinson

## Gemini
22 May-21 June

Your charisma returns now that Venus is out of reverse. This, plus Jupiter the planet of luck turning retrograde, is a reminder to balance confidence with common sense. Your career gets a cosmic boost, thanks to a clean-sweeping New Moon, and it's a good month to let go of what or who no longer fulfils you, and to celebrate a friendship or achieve a reachable ambition.
**STYLE ICON:** Natalie Portman

## Cancer
22 June-22 July

You thrive on feeling secure, so Venus out of sync lately will have messed with your mind. With Venus back on track, and asteroid Vesta in your sign, the focus is on nurturing yourself and those close to you, so detox and deepen romantic bonds and your creative desires. A New Moon urges you to be precise about what you want and the Full Moon adds passion to your career.
**STYLE ICON:** Margot Robbie

## Leo
23 July-23 August

Venus reversing through your sign makes you rethink your look and your love life. As Venus moves forward again you get to bring back that loving – and self-loving – feeling. Jupiter hits retrograde now, so no more coasting on luck at work – it'll need effort to get the rewards, and a New Moon freshens up your finances to help make sharing, settling and security happen.
**STYLE ICON:** Dua Lipa

ASTROLOGER: STELLA NOVA

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# Fine feathered

A plume floating around the leg could only come from the mind of Valentino's Pierpaolo Piccioli, a dreamer for our times whose inner romantic gives him the ability to blend tough and delicate like no other.

**ART DIRECTION** ARQUETTE COOKE **STYLING** ISABELLA MAMAS **PHOTOGRAPH** ANNA POGOSSOVA

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